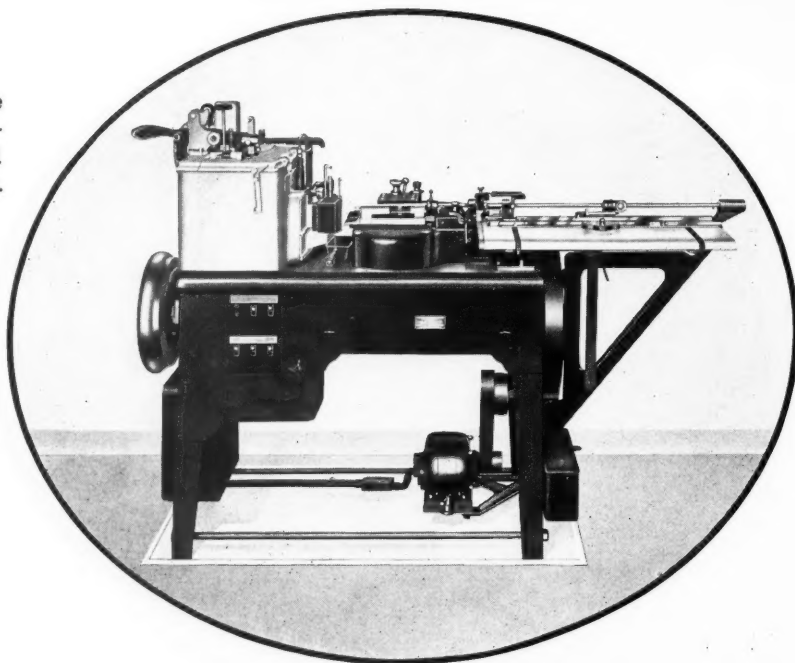


ROESER

THE INLAND PRINTER

OCTOBER • NINETEEN THIRTY SEVEN

The Elrod lead, slug, rule and base caster, producing strip material from 1 pt. to 36 pt. in thickness.



Simplicity in Strip Casting

Simplicity is the cardinal virtue of the Elrod strip caster. Not only is the Elrod exceedingly simple in construction, having relatively few parts, but it is also notably simple in operation.

In consequence of this simplicity, the Elrod has the exceedingly practical advantage of requiring a minimum of operator attention. Once set and started, an Elrod will run for hours without any attention beyond occasional replenishment of metal supply, and removal of completed strip from the delivery table.

This makes the operation of an Elrod surprisingly economical.

The strip produced is uniform in height and thickness, and notably solid—entirely free from air bubbles and brittle breaks and welds.

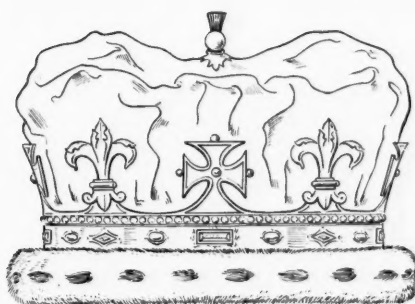
The modest expense of producing with the Elrod high quality leads, slugs, rules and base makes it possible for the Elrod-equipped composing room to enjoy the great economy of a generous supply of strip material always ready to the compositor's hand. Such provision cuts composing room time on every job handled.

Information regarding the Elrod and specimens of Elrod-cast strip material will be sent upon request.

LUDLOW TYPOGRAPH COMPANY

Set in members of the Ludlow Karnak family

2032 Clybourn Avenue + + + Chicago, Illinois



Coronet—New Ludlow Script

The new Ludlow Coronet is true to its name, for it is truly regal in its elegance and charm. Coronet conveys an impression of the finest quality, of up-to-the-minute style, of uncompromising standards. It reinforces the story of class told in the copy.

Designed

72 Point Ludlow Coronet

Modern Styles

48 Point Ludlow Coronet

Beautiful Typeface

36 Point Ludlow Coronet

A New Creation by Ludlow

24 Point Ludlow Coronet

Equally valuable for commercial printing or advertising display, Coronet retains the practical advantages of all Ludlow typefaces. For with matrices of Coronet in the cases, there can be no question as to adequacy of supply for any job. Coronet can be used, therefore, without stint.

With slug-cast Coronet in the forms, jobs can be sent directly to press without the delay and expense of electrotyping, and the risk of costly damage by broken kerns. Coronet even stands up splendidly under the dry mat roller.

Specimens showing sizes of Coronet from 18 to 72 point will be gladly sent upon request.

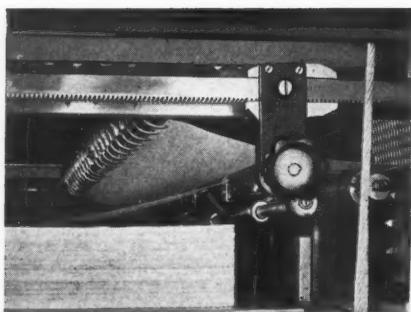
Ludlow Typograph Company 2032 Clybourn Ave., Chicago

HARRIS PRESS CONSTRUCTION

FEATURES VACUUM CONTROL OF SHEET IN DELIVERY.

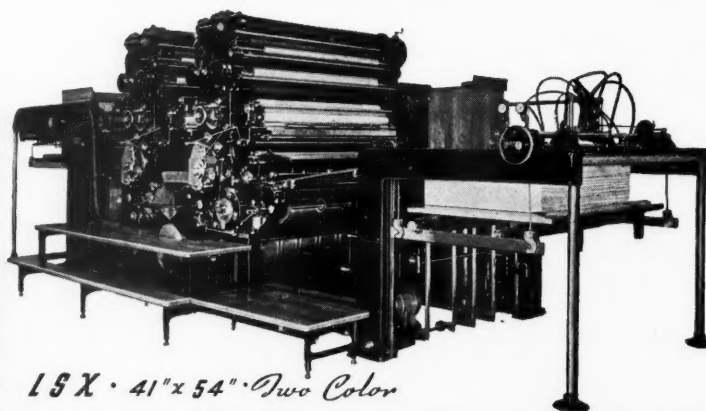
• Harris uses a unique type of suction mechanism that is fastened and mounted to the rear jogger and timed not only to stop the momentum of the sheet from the rear edge but in its downward action places the sheet on the pile in correct position for jogging.

The importance of the Harris vacuum control of the sheet in delivery is recognized when it is remembered that as the speed of machinery is continually increasing, the speed of the sheet being delivered increases. This Harris method of stopping the sheet by suction from the rear permits it to straighten out, and prevents the front edge from being damaged by stripper fingers or stops.



SOME FEATURES OF HARRIS COLOR GROUP

1. Revolutionary Harris H.T.B. Stream Feeder.
2. Precision Tapered Pre-loaded Roller Bearings.
3. Choice of Feed Roll or Rotary 3 Point Registering Mechanism.
4. Micrometer Dials for Setting Printing Pressures.
5. Quick Change Plate Clamps.
6. Double Size Transfer Cylinder.
7. Inker Load Eliminated from Printing Couplet.
8. Harris Cleanable Ink Fountain.
9. Adjustable Ink Vibration.
10. Multi-Unit Construction.
11. Spiral Gear Drive.
12. Spring Grippers Throughout.
13. Efficient Pile Raising and Pile Lowering Mechanism.
14. Vacuum Control of Sheet in Delivery.
15. Dial Press Speed Indicator.
16. Feeder and Delivery Accommodate Any Style or Size Platform.
17. One Piece Base with Extra Heavy Framing and Construction.
18. Micrometer Adjustment of Ink Supply.
19. Ball Bearing Mounting of All Ink Rollers.
20. Improved Delivery Gripper Bar and Mounting.



HARRIS SEYBOLD POTTER COMPANY

GENERAL OFFICES: 4510 E. 71st St., Cleveland, Ohio • HARRIS SALES OFFICES: New York, 330 West 42nd St. • Chicago, 343 South Dearborn St. • Dayton, 813 Washington St. • San Francisco, 420 Market St. • FACTORIES: Cleveland, Dayton

Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois. Subscription rate \$4.00 a year: 40c a copy. Canadian \$4.50 a year; foreign subscription \$5.00 a year. Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under Act of March 3, 1879. Copyrighted, 1937, The Inland Printer Company



WASHING A RIVER IS ANOTHER PRECAUTION WE TAKE



OUT OF LAKE WINNEBAGO, winding northeast to Green Bay, flows the Fox River. A beautiful river is the Fox and clear and clean as rivers go. Small mouthed black bass and wall-eyed pike make it their home; each Spring countless schools of fish come into the river to spawn and a river must be pretty clean to be a healthy place for fish.

But just clean river water would not do for the making of the refined groundwood which, with sulphite pulp, forms the base of three of the most widely used printing papers in America. So on the right bank of the Fox, at Kimberly, Wisconsin, we built a filtering plant. Pure, clean, white spruce pulp deserves the purest water we can get, and every drop used in the making of groundwood pulp at this mill is pumped through filter beds five feet thick. Twelve million gallons, enough to take care of the daily needs in a city of eighty thousand people, flow through these filters in a single day.

If you were to take two twelve inch test tubes, one filled with water from the river and the other filled from the filters, and hold them up to the light, you couldn't tell one from the other. But look down through them, end to end—there is as much difference as between a pair of smoked glasses and a reading lens. Purest materials and constant laboratory control are essential in perfect printing papers to fill the demands of modern high speed presses.

If you are a buyer of printing, a printer, or a publisher, find out just what these modern papers can do for you toward improving the readability of your messages while definitely lowering costs.

KIMBERLY-CLARK CORPORATION, Established 1872, Neenah, Wisconsin; Chicago, 8 South Michigan Avenue; New York, 122 East 42nd Street; Los Angeles, 510 West Sixth Street.

This advertisement is NOT printed on Kleerfect, Hyfect or Rotoplate

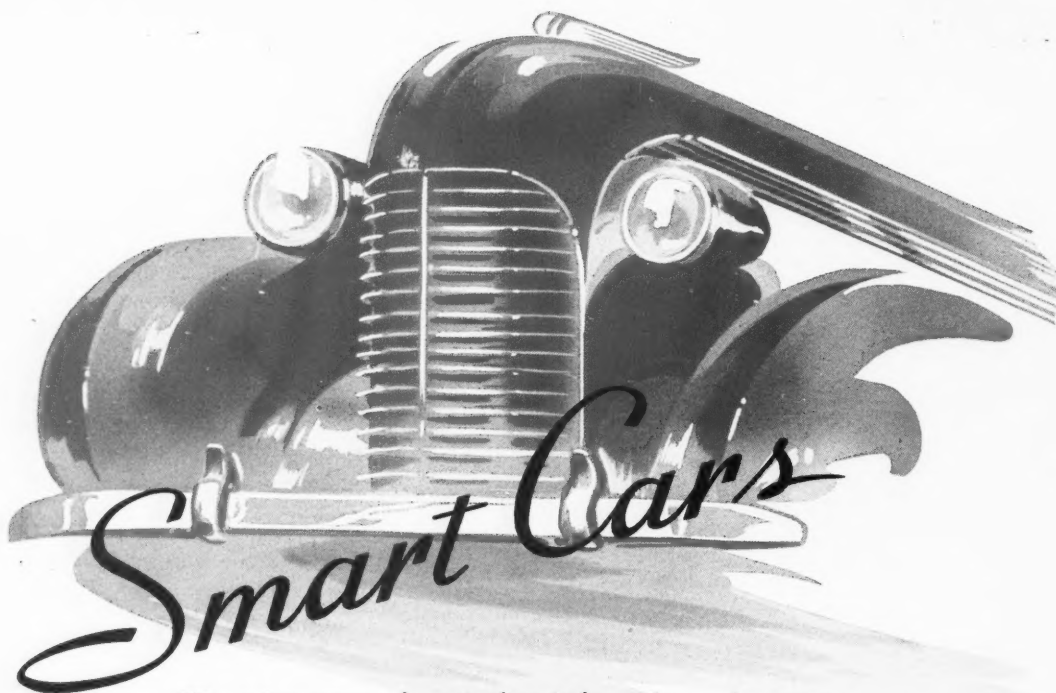


Kind to your eyes

KIMBERLY-CLARK

Both sides alike

PRINTING PAPERS



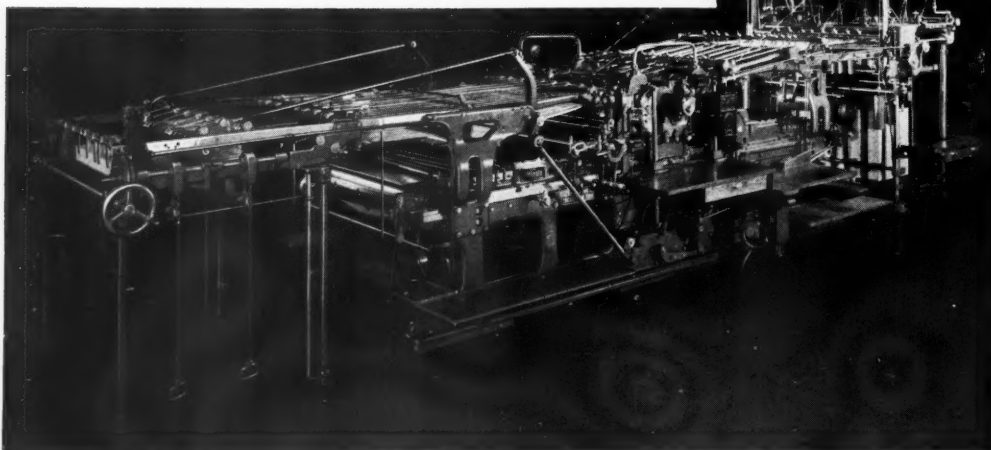
The aristocracy of motordom is brought to the attention of smart buyers by smart advertising . . . beautifully printed in full color.

Such advertising *must* reflect the ultra-smartness of these expensive products in all their glory. *It does . . .* when produced by smart printers on Miehle Presses!

Motored by KIMBLE

**MIEHLE 41
Two Color
Automatic
Unit**

Sheet sizes, 11 x 17 to 27 x 40½ inches. Speeds, 1500 to 2800 two color impressions per hour.



MIEHLE PRINTING PRESS & MFG. CO.
CHICAGO **NEW YORK**

SALES OFFICES IN PRINCIPAL CITIES

P R I N T I T O N A M I E H L E



BEWARE THE
Toll of Tradition
.. GO MODERN WITH
YALE HAND LIFT TRUCKS

It's not so long ago that lumbering stagecoaches clattered over the highways, paying tribute at every toll gate. The most efficient mode of travel then known—*NOW* relics of a picturesque past . . . Because time works changes that make the efficiency of yesterday ineffectual today.

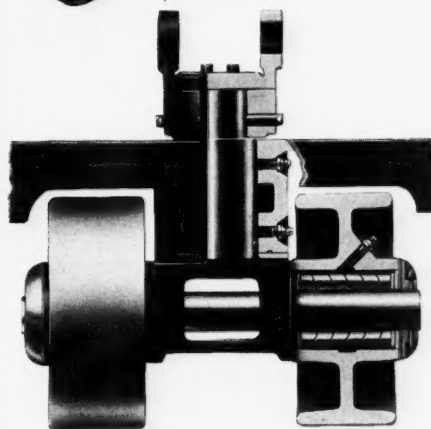
That's the price of progress—the reason that materials handling methods which may have brought results for years, fall down when compared to modern systems. One simply has to keep up with the times or pay the Toll of Tradition—excess overhead that bites deeply into profits.

Perhaps therein lies the answer to **YOUR** cost problem. If so, you can solve it with Yale.

The **YALE HAND LIFT TRUCK AND SKID PLATFORM SYSTEM** is the most modern in its field. It combines the four features of Safety—Speed—Efficiency—and Economy to the Nth degree . . . Brings you the mechanical features of tomorrow—**TODAY**.



The "Red Streak" 3,500 lb. capacity — Single Stroke Hand Lift Truck



RUGGED FRONT END CONSTRUCTION—Front wheels equipped with over-capacity roller bearings mounted on axle of high carbon chrome manganese steel. Axle key eliminates wear—hardened steel thrust washers on either side of wheels assure maximum life.

LET OUR REPRESENTATIVE TELL YOU MORE ABOUT THE YALE LINE



THE YALE & TOWNE MANUFACTURING COMPANY,
PHILADELPHIA DIVISION, PHILADELPHIA, PA.
 IN CANADA: ST. CATHARINES, ONT.



Few printers need an introduction to Rising Olde Quill Deckledge. Its beautiful antique surface, japan formation and fine printing qualities are well known to all designers and producers of direct advertising.

Two important changes have been made in this long established line. The range of colors has been completely revised to suit the

requirements of today's advertising needs. In addition, Olde Quill is now surface sized, making it suitable for offset lithography and gravure printing, at the same time maintaining its excellent printing qualities for letterpress work.

Olde Quill is now made in white and five colors, four different weights, size 25½ x 40.

RISING PAPER COMPANY • Housatonic, Massachusetts

For modern business use, Rising manufactures a wide range of Bond and Writing Papers, Ledger Papers, Index Bristols, Manuscript Covers, Wedding Papers and Bristols, and Direct Advertising Papers.

One of the **Rising** Papers

M_H

MONOTYPE-HUEBNER

Vertical Plate-Coating Machine

Savings...

Compared to the operation of horizontal coaters:

RENT

Occupies less than half the floor space—saving in rent.

SOLUTION

Uses less than half the sensitizing solution (in deep etch saves more)—saving in chemical purchases.

TIME

Produces better plates in less time—saving in power and operating expense.

INVESTMENT

Often saves the need of a second machine—saving in capital.

.... Guaranteed

**LANSTON MONOTYPE
MACHINE COMPANY**

Monotype Building, 24th at Locust St., Philadelphia, Pa.

MADE IN TWO MODELS



STANDARD MODEL

Made to coat plates of four sizes

Minimum		Maximum
6 x 8 inch	to	29 x 39 inch
6 x 8 inch	to	36 x 46 inch
6 x 8 inch	to	47 x 57 inch
6 x 8 inch	to	52 x 71 inch

JUNIOR MODEL

Built on exactly the same principles as STANDARD VERTICAL COATER, with electrical heating units, variable speed control and speed indicator. Maximum Plate Size, 24 x 26 inches.



ILLUSTRATED FOLDERS SENT ON REQUEST

Composed in Monotype 20th Century Family

Please Mention The INLAND PRINTER When Writing to Advertisers

NEW MILLER MAJOR

100% MODERN • PLANNED FOR PROFIT

... THE NEW MILLER MAJOR bleeds a 25" by 38" form — tissue or 30 point board — at speeds up to 3600 per hour — perfect register through full speed range — ample distribution for heaviest form and no roller reversals. The 2¼-ton way frame has four wide tracks which, with the newly designed and sturdily cross-ribbed bed and cylinder assure heavy, rigid impression. All-steel bed mechanism (not cast iron), Nitralloy or roller bearings and expensive alloys assure durability.

Controlled-sheet feeder, Automatic Oiling, Slow-down delivery, Tachometer, 2 to 1 Harmonic bed motion, Totalizer and many other Miller "advanced" refinements make this Major a modern necessity in these successful pressrooms throughout the country:

Court Square Press	BOSTON
Manz Corporation	CHICAGO
S. Rosenthal & Company	CINCINNATI
Cadillac Printing Company	DETROIT
Colwell Press	MINNEAPOLIS
C. R. Corniel, Ltd.	MONTREAL
Strawberry Hill Press	NEW YORK
Cadaco, Ltd.	OAKLAND
Franklin Printing Company	PHILADELPHIA
Case-Hoyt Corporation	ROCHESTER
Concordia Printing House	ST. LOUIS
Diers Printing Company	SEATTLE
Rous and Mann, Ltd.	TORONTO
Government Printing Office	WASHINGTON, D. C.

Send for copy of catalog on new Miller Automatics

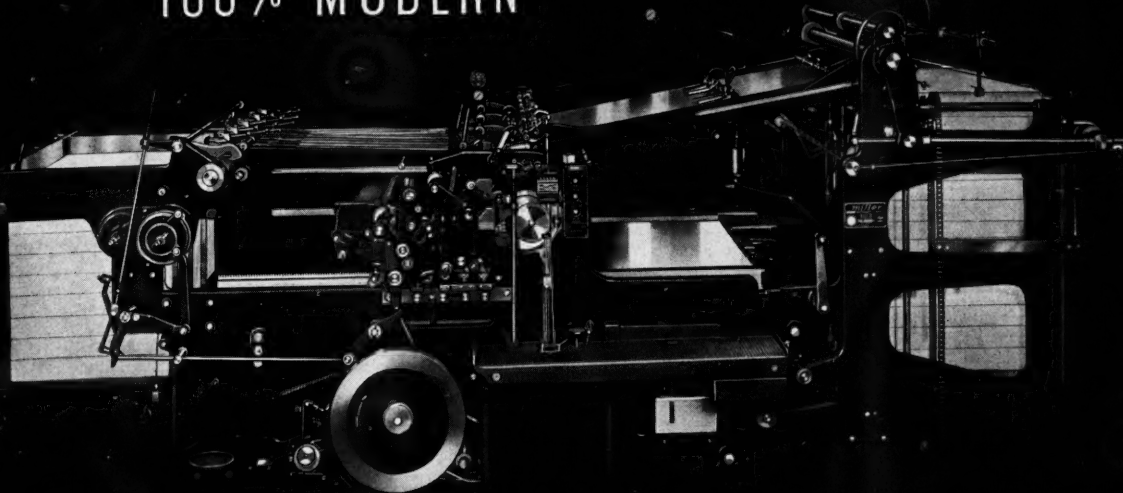
MILLER PRINTING MACHINERY CO.

PITTSBURGH, PENNSYLVANIA

Branch Offices: BOSTON, NEW YORK, PHILADELPHIA, CHICAGO and SAN FRANCISCO. Canadian Company: MILLER PRINTING MACHINERY OF CANADA, LTD., Toronto. Agents: CALIFORNIA PRINTERS SUPPLY COMPANY, Los Angeles, California; LANCE COMPANY PRINTER'S SUPPLIES, Dallas, Texas; J. H. SCHROETER & BRO., INC., Atlanta, Georgia.

miller

100% MODERN



PLANNED FOR PROFIT

SOME FACTS . . . about ALL Miller Automatics

1. **SLOW-DOWN DELIVERY.** Patented. Assures accurate sheet alignment on pile at any speed. Rejogging unnecessary. Automatic pile lowering. Usually only one adjustment—for sheet size.

2. **TACHOMETER.** Shows running press speed. An aid to maximum speed maintenance. Original with Miller.

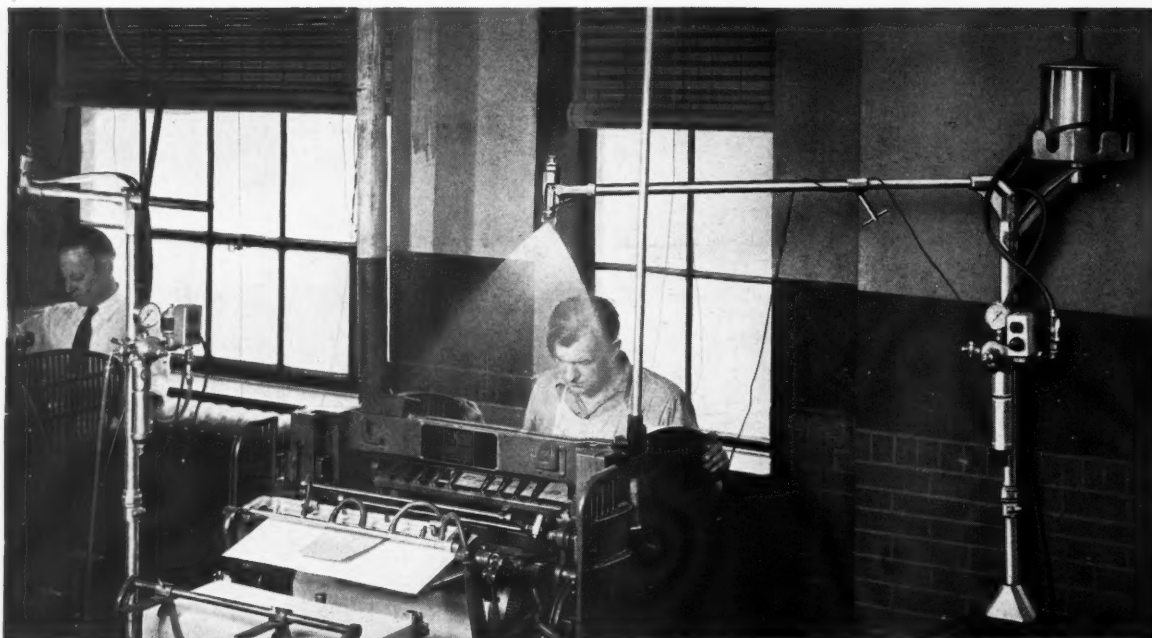
3. **CONTROLLED-SHEET FEEDER.** Sheet carried to front guides, by positive suction fingers. Simple; no tapes, balls or rollers to adjust or mark sheets. Form accessible under feed board; feed board swings up or entire feeder opens.

4. **HIGH-SPEED CONSTANT INKER.** Combination "ink mill" and rotary press type. Constant ink supply, not intermittent. No roller reversals on forms.

5. **TOTALIZER.** Records total impressions, from which durability of parts, periodical production, etc., may be instantly checked. Exclusive Miller feature.

6. **HIGH-SPEED BED MOTION.** Patented. Up to 25% extra unhurried impressions per hour; less exertion than other flat bed presses. Speed without strain. Vibrationless, 2 to 1, all-steel bed reversing mechanism employs no plungers. Press not anchored to floor.

7. **UNIT CONSTRUCTION.** Feeder, press and delivery are designed and constructed under one roof as one machine; structurally united for greater strength and accuracy. Compact; other presses of similar sheet size require up to 50% more floor space.



PRINTERS *laid down these specifications*

In developing a successful spray system for the elimination of offsetting, DeVilbiss worked hand in hand with printers from the very beginning. Those printers specified that the spray equipment, in eliminating offsetting and all its consequent costs, should:

Assure clean, sparkling impressions at the full tone value of inks on both sides of the sheet;

Permit the use of full-bodied inks and metallic inks;

Work successfully with every type of press and any type of stock, including cardboards, cartons, and glassine papers;

Operate easily;

Stand up for many years in the most severe service;

Operate at slight cost and without special preparation of any kind in the pressroom.

The DeVilbiss Spray System does all this. It is engineered from the ground up to meet every pressroom requirement. *Write for details.*



SPRAY SYSTEM for Printing and Offset Presses

Equipment and solution licensed
under U. S. Patent No. 2078790

Left—DeVilbiss Portable Outfit, compressor type, one-gun, gravity feed.

Right—DeVilbiss Stationary Outfit, two-gun, pressure feed.

The DeVilbiss Company
Toledo, Ohio



ARE YOU A SHERLOCK HOLMES?



HAMILTON BOND

A Sherlock Holmes looks at the paper proposed for every important job with the intention of finding its weak points.

You will find none in a sheet of Hamilton Bond. You'll find no flaws in its surface to bar it from the finest letter-press or lithograph job. You'll find a perfect white bond. You'll find no fault with its economical price.

"Foiled!" you'll say. "This is a perfect Bond paper. It must be Hamilton."

Why not test it? Write for our portfolio showing Hamilton Bond's four substances, and 12 colors together with 10 actual samples of 10 of America's most beautiful letterheads. You'll approve this nationally-advertised #1 sulphite bond paper



Founded 1856

W. C. HAMILTON & SONS, MIQUON, PA.

Finer Papers for Business and Advertising



THIS man may *not* know

BUCKEYE COVER

We do not claim that everybody in the world is familiar with Buckeye Cover. But everybody in the world is not a printer nor an advertising man. If they were we should not go far amiss if we said that not merely that it was universally known, but that it was universally liked.

Buckeye Cover is a paper for the printer and the advertising man who wants to *know* that his productions will be fine and economical. It is for the man who wants to be sure of the least trouble and the best results.

Buckeye Cover has the largest and most attractive color range, the most varied and appealing finishes and the most solid and enduring body obtainable in cover paper. Moreover it is the most easily secured, for there is a Buckeye merchant in every American center.



Have you a sample book? If not, write us, please.

THE BECKETT PAPER COMPANY . . . Hamilton, Ohio

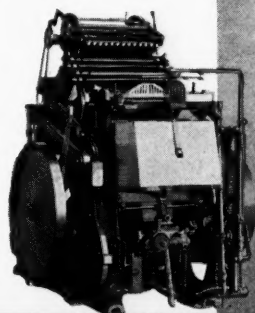
Makers of Good Paper Since 1848

WOULD YOU

like to know:

1. How Handwheel Impression Control on average work gives you nearly an hour's extra press production time every working day—makes possible a half million extra saleable impressions every year at no extra cost?
2. How the one-piece base on the Chandler & Price Craftsman Automatic Unit insures more rigid impression, longer life to your press, and better printing on every job?
3. Why the Chandler & Price Craftsman is the most versatile of all automatic printing presses—takes a wider range of work—has quicker getaway and more convenient operation—is even practical to hand feed on short runs?

These and dozens of other modern time-saving, money-making features are described in a brand new illustrated bulletin "33 Reasons Why Printers Prefer the Craftsman Press with C & P (Rice) Automatic Feeder." Ask your ATF representative or mail the coupon below for your copy—there's no obligation.



AMERICAN TYPE FOUNDERS

SALES OFFICES IN PRINCIPAL CITIES

AMERICAN TYPE FOUNDERS, 200 Elmora Avenue, Elizabeth, N. J.

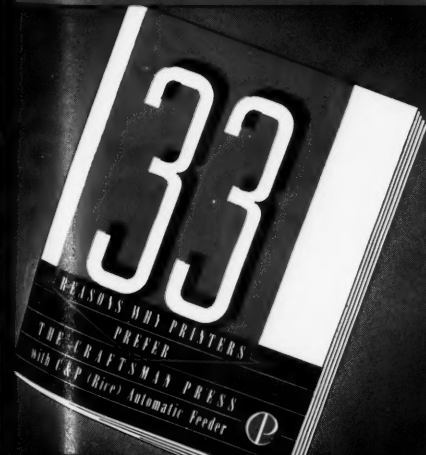
Without obligation, please mail free copy of that new bulletin "33 Reasons Why Printers Prefer the Craftsman Press with C & P (Rice) Automatic Feeder."

Your Name _____

Company Name _____

Street Address _____

City and State _____





A SPECIALIZED CRAFTSMAN *for Every Phase of the Art*

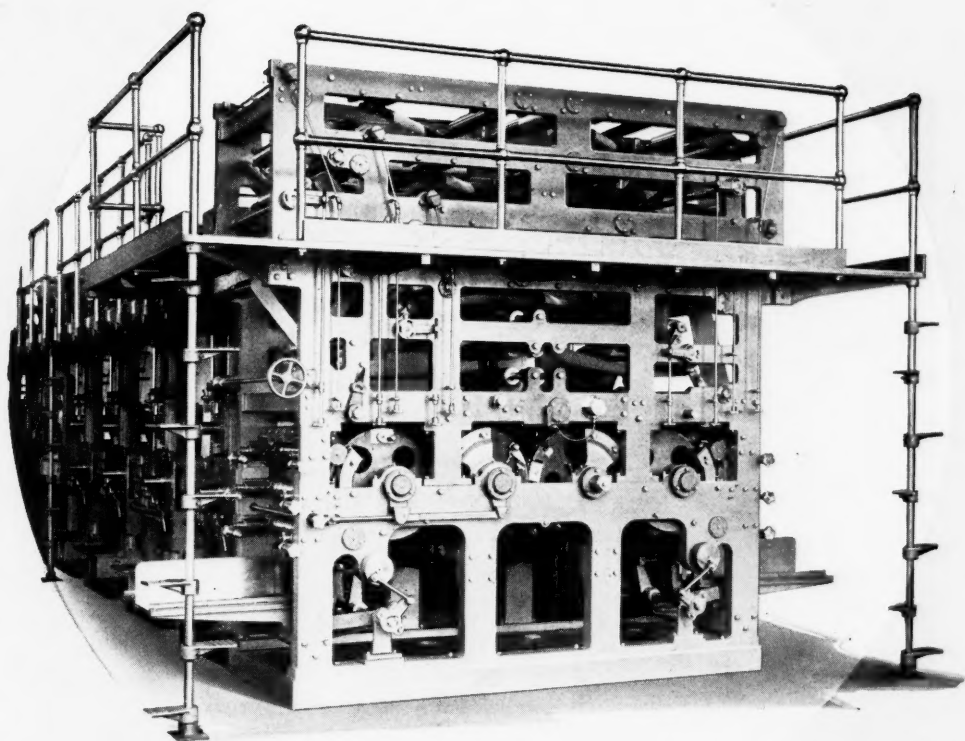
★ If you could watch a job go through our plant . . . from the time it comes in until it goes out finished . . . you would understand how Superior has won and held the reputation it enjoys today. You would see every operation carried out by specialized craftsmen . . . their skill supplemented by the very finest mechanical aids. You would see men working with a degree of precision without which truly fine engravings can not be had.

And equally important, you would see everything in connection with the job handled completely under one roof—where photographic, retouching, art and engraving departments work as a unit to preserve that first conception, which must reach the printer intact.

Let us prove to you that Superior engravings mean superior results.



SUPERIOR ENGRAVING COMPANY
215 WEST SUPERIOR STREET CHICAGO, ILLINOIS



High-Speed Multicolor Gravure

The accompanying picture shows an end view of a recent Cottrell rotogravure press construction. This press prints two colors first side and four colors second side, at 15,000 cylinder revolutions an hour. It is furnished with a magazine-type folder. All signatures are delivered in a patented packer-type delivery—in four 8's, two 16's, or two 20's.

Accurate register is insured by a patented Cottrell method, never before used in rotogravure printing, which is uniformly accurate and

effects large savings in paper waste due to faulty register.

Cottrell Rotogravure Presses are strongly built throughout for continuous high-speed operation—with a background of long experience in the building of rotary presses. Full particulars will be furnished on request.

C. B. Cottrell & Sons Co., Westerly, R. I.

NEW YORK: 25 East 26th St. • CHICAGO: 332 South Michigan Ave.

CLAYBOURN DIVISION: 3713 North Humboldt Ave., MILWAUKEE, WIS.

SMYTH-HORNE, Ltd., 1-3, Baldwins Pl., Gray's Inn Road, LONDON, E. C. 1

COTTRELL

Big... ENOUGH TO BUILD UP PROFITS



PATENT NOS.
1,836,104
1,895,440
1,923,293

Made in **3**
SIZES

- 36½-INCH
- 34½-INCH
- 30½-INCH

Diamond Power Paper Cutter

Look at this modern workhorse . . . a paper cutter massively built for greater volume and efficiency! It's endowed with speed and power to assure steady profits. It works easily . . . accurately . . . safely . . . and economically. Check up on its advanced features. Send at once for detailed information about this superior paper cutter. *"It's a Challenge"*

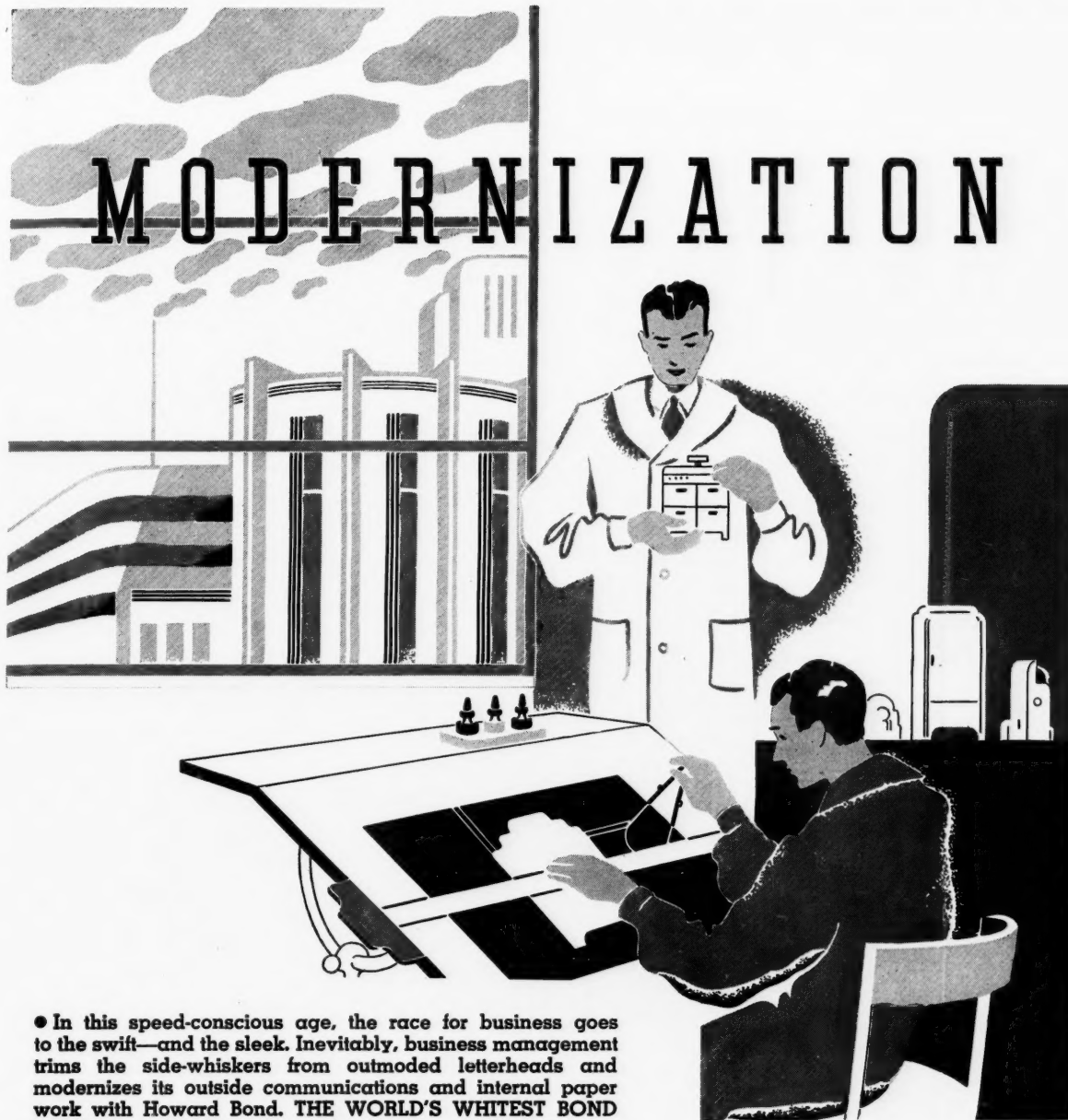
THE CHALLENGE MACHINERY COMPANY
GRAND HAVEN, MICHIGAN

CHICAGO, 17-19 E. Hubbard Street

9-248

200 Hudson Street, NEW YORK

MODERNIZATION



● In this speed-conscious age, the race for business goes to the swift—and the sleek. Inevitably, business management trims the side-whiskers from outmoded letterheads and modernizes its outside communications and internal paper work with Howard Bond. THE WORLD'S WHITEST BOND PAPER is an ideal team-mate for the new simplicity in written and printed messages. In addition, Howard Bond comes in 14 brilliant colors and six finishes.

THE HOWARD PAPER CO.
Urbana, Ohio

HOWARD BOND
WATERMARKED
The Nation's Business Paper



● Send for Your copy of the New Howard Bond Portfolio.

● The Howard Paper Company, Urbana, Ohio

Send me the New Howard Bond Portfolio.

Name.....

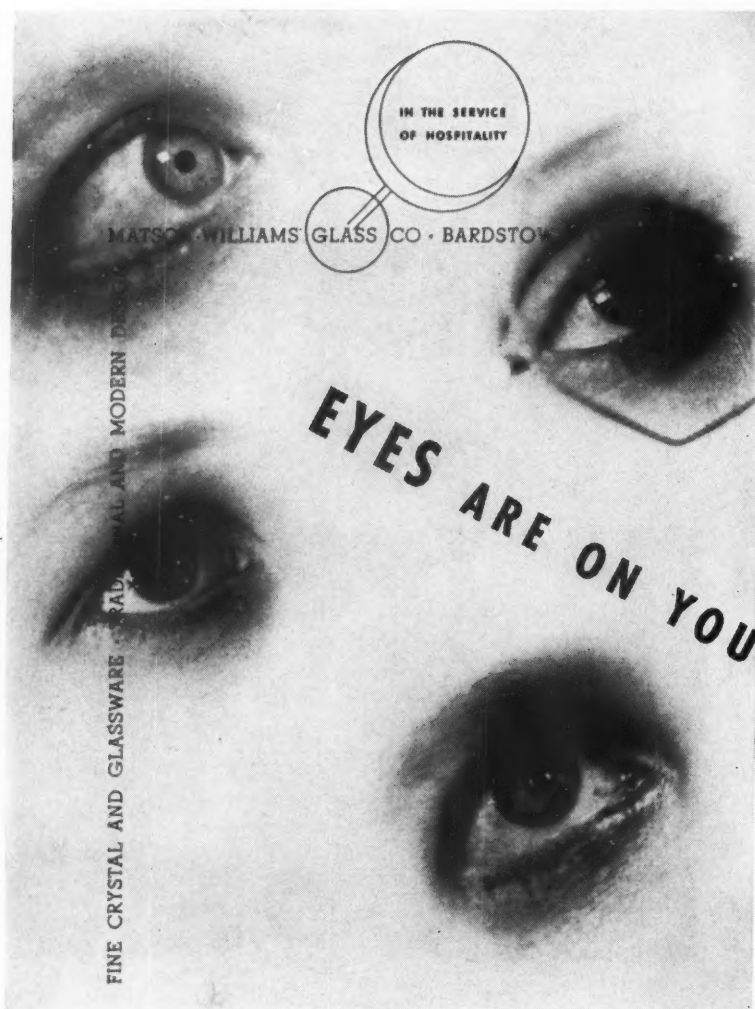
Address.....

Pos..... Firm.....

City..... State.....

(Please attach to your business stationery) IP-10-37

COMPARE IT! TEAR IT! TEST IT! AND YOU WILL SPECIFY IT!



Eyes judge the character of your customers by the quality of the

paper and printing they use. It would be a good service to them, therefore, to recommend Neenah Business Stationery for their letterheads, envelopes, and forms. You will be serving yourself well at the same time, not only because of the customer-satisfaction that will result, but because every Neenah paper is rigidly shop-tested under ordinary pressroom conditions for smooth, easy printing performance. Get samples of all the grades—from 25% to 100% rag content—from your paper merchant. And write, on your business letterhead, for a free copy of the sample portfolio, "Neenah Papers."

Use NEENAH BUSINESS STATIONERY

TUB-SIZED, AIR-DRIED, SHOP-TESTED, GUARANTEED BOND PAPERS

Old Council Tree Bond . . . 100% Rag Content	Chieftain Bond . . . 50% Rag Content
Success Bond . . . 75% Rag Content	Neenah Bond . . . 50% Rag Content
Conference Bond . . . 65% Rag Content	Glacier Bond . . . 25% Rag Content

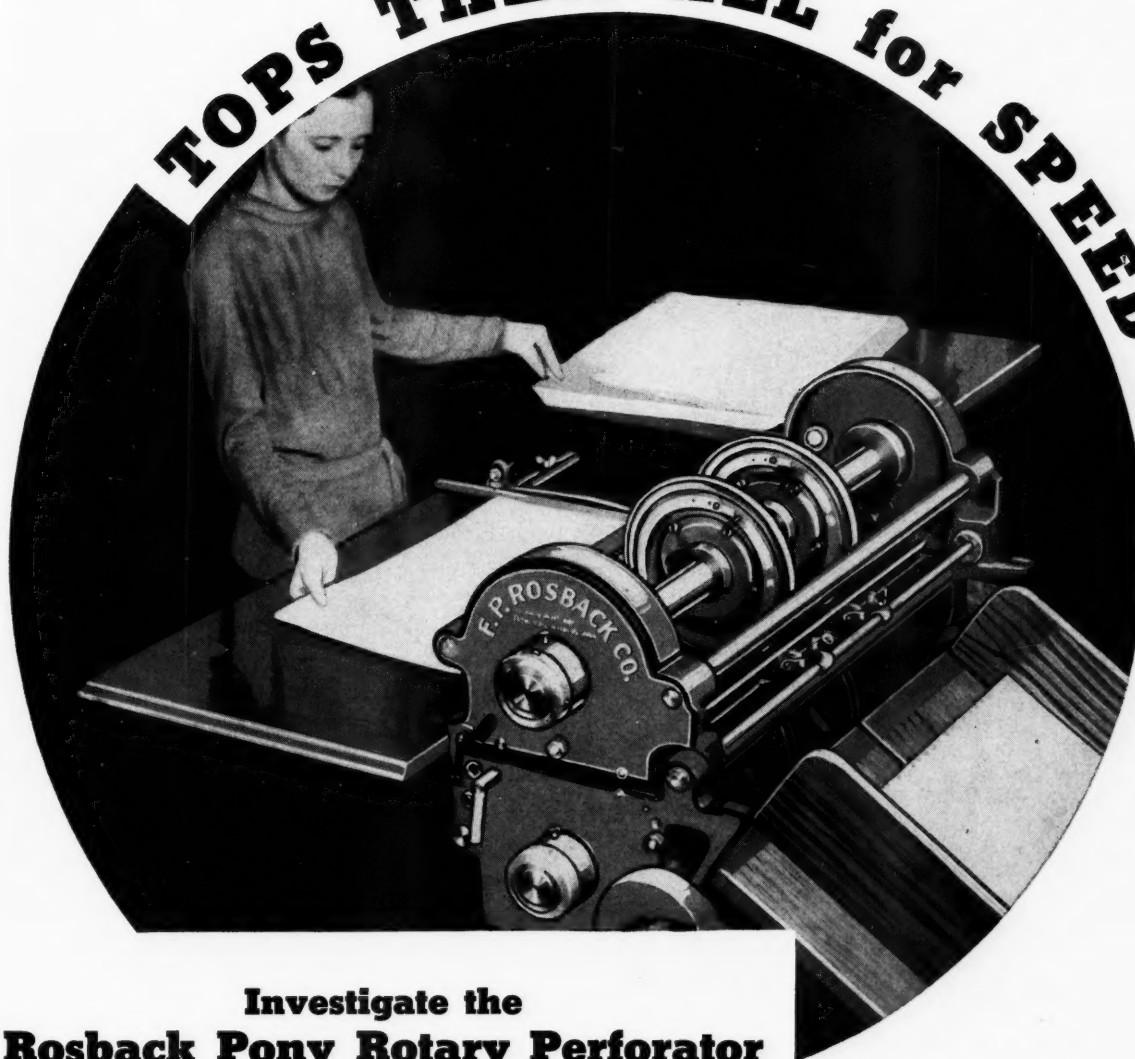
Crystallite, a specialty paper for direct mail advertising, books, personal stationery, etc.

MANUFACTURED BY NEENAH PAPER COMPANY • NEENAH, WIS.



THE BEST PAPERS ARE MADE FROM RAGS • IDENTIFY RAG-CONTENT QUALITY BY THE NEENAH OWL WATERMARK

TOPS THEM ALL for SPEED



**Investigate the
Rosback Pony Rotary Perforator**
**Turns out accurate, round-hole perforation
5 TIMES faster than any other machine!**

It's a Fact! The ROSBACK Pony Rotary Perforator actually turns out more perforation work than any other machine! It's guaranteed to cut costs 50 to 75%. Enables printers and binderymen everywhere to increase their output and make a bigger margin of profit on every job. The ROSBACK will perforate a ream of stock in three minutes. And it's the *only* perforator that will turn out strike and straight line work **AT THE SAME TIME!** It's easy to operate . . . easy to set from one job to another.

Furthermore, sheets perforated on the ROSBACK lie flat and will not stick together. They are more easily gathered, trimmed and folded.

It will pay you to investigate this profitable machine for your shop. The ROSBACK Pony Rotary equips your plant with a modern, high-speed perforator that quickly pays for itself out of extra profits.

Available on easy terms, it is within reach of every shop . . . regardless of size. See your dealer today!

Built in Two Sizes

24"	\$600
28"	\$650

Prices include 2 Strike Heads and Motor.
F.O.B., Benton Harbor, Michigan.



Free Book

Tells how to check the efficiency of your bindery . . . secure new business and make more profit on bindery work. Free to executives. Send for your copy **TODAY!** Write Dept. 40

F.P. ROSBACK CO.
THE LARGEST PERFORATOR FACTORY IN THE WORLD

BENTON HARBOR, MICHIGAN

F. P. ROSBACK CO., Dept. 40, Benton Harbor, Michigan
Yes, send me your free book "Making Your Bindery Pay Greater Profits."

Name

Position

(Please attach this coupon to your letterhead)

NOW 22% MORE LIGHT FROM THESE NEW..



Your lighting dollar buys more than ever before. The new 350-watt Cooper Hewitt gives the same amount of light as the former 450-watt unit. You can run more lamps per circuit. They have high power factor, instant starting and hang horizontal to give the best light distribution.

These new "24-hour skylights" assure an ease of seeing, even in the most difficult places, that benefits both worker and manufacturer. The soft, detail-revealing light does not fatigue the eyes. It promotes better work and minimizes errors.

Have our nearest representative survey your needs. It places you under no obligation. He will give you the facts about the light which is enjoyed by more than a million workers and their employers. A letter will receive our immediate attention.

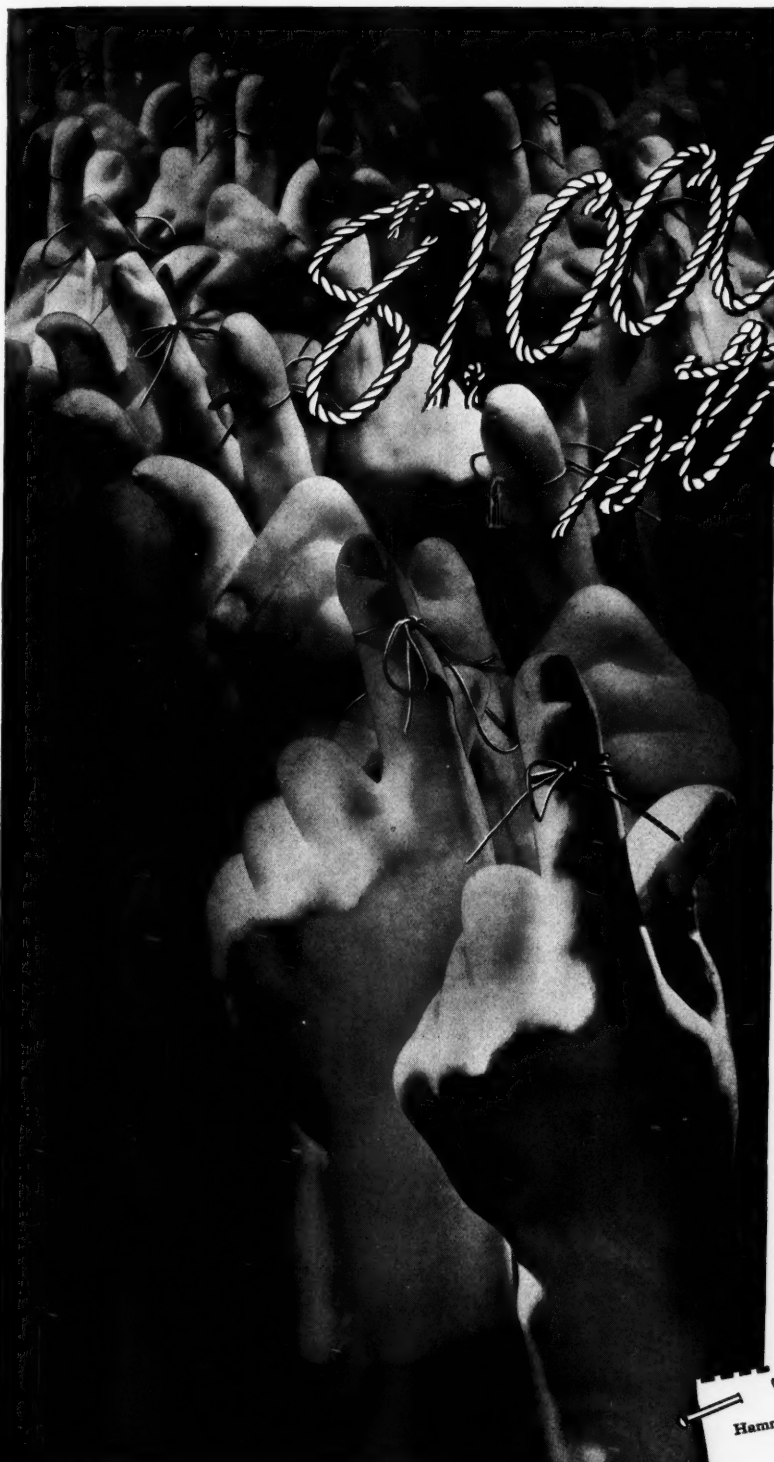
General Electric Vapor Lamp Company, 817 Adams Street, Hoboken, New Jersey.

**GENERAL  ELECTRIC
VAPOR LAMP COMPANY**

847C



Here in this modern composing room 20 of the new Horizontal combination Cooper Hewitt incandescent lamps with diffusers are used. The light is just right to reveal all the details so essential to efficient and rapid handling of type.



81,000,000 strings

**CASH IN ON THESE REMINDERS.
THEY WILL HELP YOU SELL
MORE AND BETTER PRINTING ON
HAMMERMILL BOND**

EIGHTY-ONE MILLION Hammermill Bond advertisements will be the 1937 total of Hammermill's national campaign—81,000,000 strings tied on the fingers of paper buyers and printing users throughout America. This makes a market—a big market—for the printing work you turn out of your shop.

Go out after *customers that stick*. Any customer for printing is a prospect for *better* printing if he reads even *one* of these 81,000,000 messages of what good printing will do for a business.

Hammermill offers you sales helps to pull business into your shop—additional strings that *you* can tie around the fingers of your prospects to remind them that good printing is profitable to them, and to make them prospects for *more* printing and *better* printing. Send the coupon now for the Working Kit of Hammermill Bond and information about the other free Hammermill Bond sales helps.

**HAMMERMILL
BOND**

I. P.-Oe.
Hammermill Paper Company, Erie, Pa.
Please send me the Working Kit of Hammermill Bond and a list of free sales helps that will help me get profitable business.
Name _____
Position _____
(Please attach to your business letterhead)

BETTER THINGS ... IN PRINTING PAPERS

"The time has come,"
the Walrus said,
"To talk of..." better things
"Of shoes—and SHIPS
and sealing wax—
"Of cabbages—and kings—"
Alice in Wonderland



FRAOPAQUE WHITER WHITE for Striking CONTRAST

FRAOPAQUE QUALITIES

Assure:

- BRILLIANT WHITE
- GREATER OPACITY
- SHARP, CLEAR IMPRESSIONS
- UNIFORM FINISH
- LOWER MAILING COSTS

Mail coupon to:

FRASER INDUSTRIES, INC.

Kindly send me by return mail free Fraopague sample book,
also samples of Fraopague suitable for trial on our own presses.

Name _____

Street _____

City _____ State _____

THE impelling punch that modern advertising demands in its photographic reproductions is best achieved by the underlying opacity of Whiter White FRAOPAQUE PAPER.

Highlights flash out in sparkling brilliance. Shadows take on a new solidity. Contrast gives the subject projection and high attention value.

Let FRAOPAQUE prove its worth to you in direct-by-mail advertising. It is light of weight, yet possesses great opacity, which makes it economical to use—especially for large mailings.

Mail coupon for portfolio showing actual letterpress and offset reproduction on FRAOPAQUE.

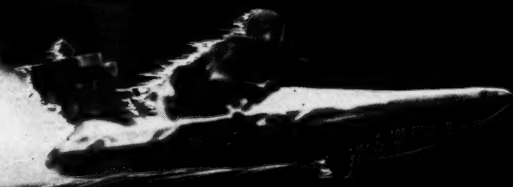


FRASER INDUSTRIES, INC.

NEW YORK OFFICE
420 LEXINGTON AVENUE

CHICAGO OFFICE
111 W. WASHINGTON ST.

HIGH



LOW

COSTS

More than 80,000 job presses

are printing sheets that
come within the *size range*
and *folding range* of the
MODEL W CLEVELAND FOLDER

- Much of this huge daily volume of mailing folders, small booklets, leaflets, envelope stuffers, greeting cards, package inserts and other advertising and selling literature can be folded at highest speeds and lowest cost per 1000 on the Model W Cleveland.

- Often the folding operation on small sheets is the major operation on the job. The cost of folding determines who gets the work.

- The High Speed Model W Cleveland helps you obtain this desirable class of work, and also makes the folding the most profitable operation on the job.

- A Model W Cleveland Folder operated only 20% of the time is a highly profitable investment.

Send for "Important News"

DEXTER FOLDER COMPANY
28 West 23rd Street, New York

PHILADELPHIA—Lafayette Building
Fifth and Chestnut Streets

CHICAGO—117 West Harrison Street

BOSTON—185 Summer Street

CLEVELAND—1900 Euclid Avenue

ST. LOUIS—2082 Railway Exchange
Building

ATLANTA—Dodson Printers Supply
Co., 231 Pryor Street, S. W.

SAN FRANCISCO, LOS ANGELES

SEATTLE—Harry W. Brintnall Co.

DALLAS—J. F. Carter
5241 Bonita Avenue



Cleveland Model W Folder with Air Wheel Pile Feeder
Maximum: Sheet 14" wide x 20" long
Minimum: Sheet 3" wide x 4" long

*Cleveland Model W with
Friction Continuous Feeder*

BLUE STREAK Linotypes

—the tools of the master craftsman. Their flexibility of performance permits the type artist to give full expression to his finest talents. Leaders of the graphic arts write such comments as these:

■ "Never before has a machine come to the aid of the true type craftsman. Our Linotype, guided by expert hands, advances machine typesetting at least three decades. Now good type faces can be set faster and better than a machine ever set them before . . . at a cost that permits artistic composition within reach of the humble handbill."

"As you know, this printing house is favorably known in this and adjoining states for its high quality work. Now in our 39th year, we did not until last year make up our minds that slug composition would give us the results that we insisted upon. We concede now, however, that the progressive steps the Mergenthaler Company has taken in cutting of new type faces, single-letter italics and small capitals, plus the many improvements made in the machine itself, makes the new piece of equipment a valuable asset in our composing-room."

**MERGENTHALER
LINOTYPE COMPANY**
BROOKLYN, NEW YORK

New York City • Chicago • San Francisco • New Orleans • Canadian Linotype, Limited, Toronto
Representatives in Principal Cities of the World

TRADE MARK
LINOTYPE

SET IN LINOTYPE
MEMPHIS FAMILY

*The subject shown on the following
page was printed by the day-school
students at the Chicago School of
Printing under the supervision of
John G. Henderson, instructor.
Process plates by the courtesy of
Jahn & Ollier Engraving Company,
Chicago. High-finish process inks
by Charles Hellmuth, Incorporated
Chicago and New York City.*



"PATIENCE"

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J. L. Frazier, Editor

October, 1937

WHY DID JOHN J. PRINTER FAIL?

Was he foolish to invest tangible net worth in fixed assets? Was his long-term borrowing during the up-swing a mistake? Did his preoccupation with "immediate profits" blind him to other matters vital to business life?

By EDWARD T. MILLER

THE SUN had gone down behind the hill and the long twilight of the north woods was settling about our camp as we sat around the low fire for our usual evening discussion.

"We are old fellows from the moment the fire begins to go out," remarked the Philosopher.

"I believe 'the Autocrat of the Breakfast Table' said something like that," remarked the Printer.

"He did—he said just that. And I maintain that a commercial or industrial establishment, just like the human body, reaches a point when 'old age' sets in. It cannot be put off unless its management understands and follows closely the guides which experience has found to be of infinite help in maintaining youth and vigor of operation."

The three of us were discussing the demise of an old commercial concern "back in the city," belated news of which had come to us in the vacation edition of our home paper just arrived.

"The average life of a business enterprise is only about sixty-six months," continued the Philosopher. "Thousands of concerns go out of existence during their first, second, or third year. There is little need for these early deaths if the collateral guides I have referred to are followed as closely as possible."

"From officials of business enterprises which become financially embarrassed, you hear an infinite variety of reasons for their unfortunate predicaments. Business

successes and failures are largely measures of managerial foresight or lack of foresight, ability or inability, hard-working or easy-going leadership. For instance, a review of cases applying for reorganization under 77-B revealed two points in particular so prevalent as to indicate fundamental widespread business weakness—lack of foresight. First, the tendency of operating officials to develop 'bigger and better' plants; and second, the tendency to finance heavy additions to fixed assets and to carry on general expansion programs during the up-swing of improved conditions by long-term borrowing; that is, by mortgages, bonds, debentures, or serial notes, which gradually came to represent an increasingly large percentage of the net working capital of business.

"I have here a modest-size book which came to my desk just before I left the city. Its title is 'Behind the Scenes of Business,' by Roy A. Foulke, manager, analytical report department, Dun & Bradstreet, Incorporated. I consider it one of the most valuable pieces of business literature of the year.

"Listen to what the author says about the lack of wisdom in investing tangible net worth in fixed assets: 'During the past few years there has gradually come about a realization on the part of an increased number of business executives, bankers, accountants, and credit men that an active industrial or commercial business enterprise with a tangible net worth

between \$50,000 and \$250,000 should, as a maximum, have not more than 67 per cent of its tangible net worth set in fixed assets; and if the concern has a tangible net worth in excess of \$250,000, not more than 75 per cent of its tangible net worth should be represented by fixed assets.'"

"What does the book say about printers?" I asked.

The Philosopher turned to a table on page 52 showing "Three Important Capital Ratios" for printers, wherein the five-year average of fixed assets to tangible net worth is 51.24 per cent, or well within the rule indicated above. (See Table I.) The same table includes two other important capital ratios—"ratio of current liabilities to tangible net worth," and "net working capital represented by funded debt."

Here again, I noticed that the average ratio of current liabilities to tangible net worth of printers did not exceed one-half of the tangible net worth—by the table it is seen to be only 24.77. But in the third of these "important capital ratios"—net working capital to funded liabilities—the printers do not show so well. Here the five-year average ratio is 101.71, whereas the author says, "The examination of thousands of balance sheets in all lines of commercial and industrial activity in good times and in poor have led to the one conclusion that rarely, if ever, should the aggregate of funded liabilities exceed the net working capital." It will

be noticed from the table that the last three years have not improved the situation to any appreciable extent for the printing fraternity.

"With all of its own capital tied up in fixed and non-liquid assets, the business is then currently operated from day to day on borrowed capital," continues the author. "Interest and amortization are burdens often too great to be carried. The importance of this fundamental relationship cannot be over-estimated."

primarily interested in the percentage of net profits on the tangible net worth.

"Not so many years ago," says Mr. Foulke, the author, "the theory of a large volume and a small profit was almost a national motto. An enterprise which is managed solely on the volume and price theory generally needs constant watching by the officials of the business, its bankers, and its trade creditors. Although net profits are the economic end of a business, it cannot be operated solely for

the current year. The outstanding executive who, however, would not strangle future net profits of his business by amateur mistakes in financial as well as in manufacturing and distributing policies, thinks in terms of five and ten years. A solid basis for the determination of policies to keep the business enterprise ever youthful, is particularly needed during a period of temporarily improving economic life, such as we are in today, as well as during the depth of a depression. Continued soundness, healthiness, normal blood pressure, are far more fundamental than an increase in size, a growth in sales without a reasonable profit margin, an increased investment without sufficient annual net sales to turn the investment over a normal number of times, or over-trading on insufficient working capital."

At this point the Philosopher, who had just lighted his pipe again, interrupted my reading. "You see," he said, "it is not the outward appearance of a business which tells us when 'old age' begins. We must look into the methods of the management, measure its mental energy, and ascertain if 'the fire is beginning to go out.' When the management staff begins to want to stabilize competitive elements, markets, and prices, and begins to grow lax in its interest in technological improvements which might mean lower prices to customers; when its sole concern is in the maximum of immediate profits and it allows the physical and mental combustion to decrease, then 'old age' has quietly but surely crept in. And unless that management wakes up, becomes more scientifically adept, and injects new blood in the way of modern methods and modern trained men, the 'fire' of that business will soon 'go out.'"

The Philosopher then pointed out the final chapter in the book, "Prepare for Tomorrow." In it the author has laid down some principles which every printer should know by heart. "Preparedness in business," I read, "is an essential policy to success. The competent manager is guided by his reasoning and not by his emotions; he builds his business levees before they are needed; he anticipates the unexpected."

"Those business enterprises operated by the less experienced managements, whose sole guide is the maximum of immediate profits, become involved in top-heavy investments in real estate, buildings, machinery, equipment, furniture, and fixtures; in speculation in inventory to obtain an unearned profit; in the widespread extension of unsound credit to marginal customers; and in excessive liabilities. Thus they are the enterprises

TABLE I—THREE IMPORTANT CAPITAL RATIOS, 1931-1935
PRINTERS

Number of Concerns					Fixed Assets to Tangible Net Worth Per Cent	Current Debt to Tangible Net Worth Per Cent	Net Wkg. Capital Represented by Funded Debt Per Cent
1931	'32	'33	'34	'35			
75	72	53	62	70	58.16	27.90	96.30
					50.92	22.74	91.06
					51.10	21.72	108.19
					46.43	26.76	105.85
					49.57	24.71	107.15
Five-Year Average					51.24	24.77	101.71

TABLE II—THREE IMPORTANT NET PROFIT RATIOS, 1931-1935
PRINTERS

Number of Concerns					Net Profits on Net Sales Per cent	Net Profits on Tangible Net Worth Per cent	Net Profits on Net Wkg. Capital Per cent
1931	'32	'33	'34	'35			
75	72	53	62	70	0.35*	0.94*	2.70*
					3.24*	8.15*	23.68*
					2.52*	5.14*	15.80*
					0.78	1.50	3.12
					2.85	6.50	17.35
Five-Year Average					0.50*	1.25*	4.34*

(*) Loss

Tables from "Behind the Scenes of Business" by Roy A. Foulke, the Dun & Bradstreet analyst

Next in importance, from the printers' standpoint, are the "Three Important Net Profit Ratios" which the author has compiled for the printing industry. (See Table II.) During 1931, 1932, and 1933 all three ratios were losses. In 1934 and 1935 these ratios showed as profits. Net profits and losses almost invariably are compared by the printing management with annual net sales and with tangible net worth. Some executives are also interested in the percentage of net profit on working capital. Managers of printing businesses are mostly interested in the percentage of net profits on net sales, while the owners of these businesses are

the maximum of immediate profits. The proportions of its balance sheet, its liabilities, receivables, and merchandise must simultaneously be kept in healthy relationship to the net working capital and the tangible net worth. And if net profits are unusually large, the basis of those profits should be carefully analyzed to ascertain if the result came from economic factors of a particularly favorable character which might be all too temporary, or from efficient operations and unusually capable, conscientious managerial direction.

"Some business men can think only of the current quarter, the current half, or

which become vulnerable and subject to the deadly virus which finds a temporary resting-place in run-down tissues.

"Those enterprises, on the other hand, which are operated by management whose viewpoints cover a longer period, whose ideas are tempered by ultimate success and prosperity, who are willing to advertise today to build stability for tomorrow, who prepare their business levees for a future flood—those concerns take the valleys, the peaks, and the inclined planes over the years in the same strong, powerful stride.

"When a ship leaves her dock, whether she be a pleasure yacht, a coastwise steamer, a tramp freighter, or an ocean liner, the captain has his course carefully plotted on a chart. Every business enterprise is following a course, some more definitely, intelligently, and conscientiously than others. The anticipated course should be plotted just as clearly and firmly as that which is laid down by the captain of his ship at the beginning of a voyage.

"Business, like ocean transportation, has changed its pace. The operating management of the more successful business enterprises not only has at hand, but is constantly using, its compass, chronometer, sextant, tables, charts, and radio beam; planning ahead; checking latitude and longitude at close intervals to ascertain if the plotted course is being closely and carefully followed."

As I closed the book the Philosopher rose and added conclusively, "Among the printer's instruments for steering a true course are the various ratios of relationships of each element of his business to other elements, particularly the basic factors. Mr. Foulke has made a valuable contribution to printing as well as to a hundred other businesses in 'Behind the Scenes of Business.'"

★ ★

Paper Pyramid Mailed

Plenty of desk calendars are sent out by printers, but few are as ingeniously shaped as the three-month calendar recently produced by Rapid Service Press, Incorporated, Boston. Mailed flat, the die-cut section of paper can be folded into a three-sided pyramid with a calendar printed on each of the sides. Height is approximately four inches; base is four and a half. The novelty of the shape, together with the fact that the recipient must fold, fit together, and set up the job himself, are factors that make die-cut mailings of this nature highly successful. Rapid Service's *cube-shaped* mailings of some months ago were equally noteworthy and received much comment.

COVER DESIGN CONTEST

for typographers who are handy with the camera

★ **Cash Prizes: first, \$75 cash; second, \$50; third, \$40; and \$15 to those who send the next nine highest-ranking designs, making a total of \$300 in prizes . . . Here's a real opportunity!**

As announced in the August issue of this magazine, Kable Brothers Company, publication printers, Mount Morris, Illinois, in coöperation with THE INLAND PRINTER, invites printers and typographers to submit designs for the front cover of the firm's house-organ, *The Kablegram*.

Winning designs will be used for the twelve issues during 1938. Designs of high rank will be shown and winners announced in THE INLAND PRINTER of January, 1938.

Designs must contain a photographic study or snapshot, made by the contestant, and incorporating any subject or idea relating to "the art preservative of all arts."

Only type and typefounders' ornaments may be used; no special drawings permitted. Contestants may cut patterns in blank metal, linoleum, or rubber if desired.

Copy is to include: "THE KABLEGRAM, a Monthly Magazine Devoted to Matters of Interest to Organization Officials, Writers, Editors, and Speakers—January, 1938."

Submit for the jury two completed proofs, in two colors, one of which must be black, on white enamel 6 by 9 inches in size, unmounted; photo prints to be pasted in position on these two color proofs. For reproduction, send two proofs of each form, separately, in black ink on white, coated stock. If design is bleed reproduction, size 6 1/8 inches by 9 1/4 inches, proofs should be on a 7- by 10-inch paper.

Remember that your proofs must be mailed flat, with name and full address of contestant on the back of only one of the two-color proofs. And don't delay! To be considered by the jury, designs must reach THE INLAND PRINTER Contest Editor by November 20, 1937.

For the guidance of contestants a copy of The Kablegram will be mailed on request by writing to Hec Mann, Kable Brothers Company, Mount Morris, Illinois. Write for your copy today!

THE INLAND PRINTER • 205 W. WACKER • CHICAGO

One Reason

why we are in business to-

day is that we do not try to

give the lowest prices, but

always fair ones both for

customers and ourselves

Robert Wilmans

ROBERT WILMANS, PRINTING, LITHOGRAPHING, PLANOGRAPHING, 1013 ELM ST. DALLAS, TEXAS

NEW STUNTS, NEW ECONOMIES WITH **PHOTOSTATS**

Development of photostatic technique brings many new applications to printers' problems. Novel art treatments of typographic copy available. Type superimposed on photographs, photomontage effects are new 'stat features

By **C. V. STUCKO**

DESPITE THE FACT that present-day photostats have a surprisingly wide range of application and offer many economies to the printer, too many workers in the graphic arts still think that photostating is a medium solely for making facsimile copies of abstracts, contracts, testimonial letters, and insurance-company medical reports. While this opinion might have been justified in 1900, it is far from being a true reflection of photostatic capabilities today.

Back in 1902, G. C. Beidler, the inventor of the photo-copy process for making facsimile prints through the medium of sensitized paper negatives, was principally interested in making copies of abstracts to simplify his job as abstract clerk in Oklahoma City. Though his camera was crude, it proved to be an effective means of making facsimile copies, not only of abstracts but of anything written, drawn, or printed, and in the same, reduced, or enlarged size.

The first companies to recognize the value of this new method of copying were abstract organizations, railroads, insurance companies, engineers, surveyors, and lawyers. Copies were made of rare books, birth certificates, checks, notes, engineers' drawings, medical-examination reports, blue-prints, and the like.

Not until after 1920, however, did graphic arts workers in general seem to realize that photostats could be used to good advantage in the reproduction field. When facsimile copies of layouts were required the photostat method offered an inexpensive means of procuring a copy in a short time. Photostats of layouts were used to show the printer what the illustrations were and what their size was to be. Then the printers, themselves, as well as lithographers and advertising agencies, found ways of using photostats profitably.

Common applications of the photostat among progressive printers and lithographers today are well known. For example,

RAPID COPY SERVICE

RAPID COPY SERVICE

RAPID COPY SERVICE

RAPID COPY SERVICE

RAPID COPY SERVICE

RAPID COPY SERVICE
Ben Day *Copy* *Service*

RAPID COPY SERVICE

RAPID COPY SERVICE

RAPID COPY SERVICE

RAPID COPY SERVICE

"Neon" and shadow effects shown above are produced, not by means of artwork, but by photostatic manipulation. The top five specimens are halftones; the rest zincs. In each case the shadow and Ben Day effects are secured by mechanical means in the photostatic process. At the left is a demonstration of how straight lines of type can be curved in various shapes on the photostatic print. Cuts through the courtesy of Rapid Copy Service, New York, Chicago, Cleveland

copies of illustrations are pasted into the layout to show customers how much of the illustration is to be used and in what size. And copies of headings or logotypes taken from previous printing, reduced or enlarged, are pasted into layouts, thereby leaving nothing to the imagination of the captious customer.

Finished layouts are often made twice the size of the eventual piece, so it is the practice of printers to have photostats made of these layouts to the size of final

preserve the value of halftone originals that they are frequently used by printers when there is no time to have a photo copy made. A halftone made from a "True-Tone" 'stat is reproduced here to show you the quality of reproduction possible. The cost is but half of a photo-copy cost and a print can be secured in sixty to ninety minutes. Offset printers have found the "True-Tone" 'stat an indispensable tool. See superimposed specimens below for examples of "True-Tone."



Photomontage by means of photostats—an inexpensive means of obtaining novel effects

reproduction to submit to the customer for final-size okay before proceeding with expensive plate work and makeready. This common photostat application is nothing more than inexpensive insurance against the possible misunderstanding of the layout prepared in rough form, thereby avoiding customer disappointment when the finished printed job is wrapped up and delivered.

Photostat producers, finally awaking to the requirements of this new market, decided to expand their services. In 1927 the glossy 'stat, offering all the clear black crispness, and exactness of size of the photographic 'velox,' available in half the time and at half the cost, was introduced. The progressive printer soon recognized the utility of the glossy 'stat, for it relieved the pressure when a good reproduction print was needed in a hurry.

While the glossy 'stat is unusually effective in preparing reverse-plate copy for engravers and photolithographers, it is frequently used in connection with line-copy reproductions to save time and reduce cut costs.

Recently the "True-Tone" photostat was introduced to serve those who wanted the photographic quality of halftone work. "True-Tone" 'stats so faithfully

R. C. S. PHOTO STUDIOS



R. C. S. PHOTO STUDIOS



Showing how type proofs and photo copy are combined to produce superimposed photostats. These cuts were made direct from glossy 'stats at an obvious saving in time and in cost

The "Bas-Relief" 'stat, a recent development, lends the illusion of third dimension to any type. Several of the effects available are shown herewith. Note the relief of the lettering in one specimen and the illuminated Neon effect on another. Not infrequently, full type pages are made artistically effective by the use of the "Bas-Relief" medium (See page 30.)

To the printing profession goes credit for the development of the Ben Day shadow effect of type that is now available by the 'stat process. An alert printing salesman, whose client's appropriation for a broadside did not permit the use of halftones or expensive art to secure striking results, suggested that shadow effects of type be reproduced by means of Ben Day so that zincs might be used instead of halftones. The results of this suggestion are shown herewith. Unique effects, which heretofore would call for costly artwork, are available for a few dollars and can be had on a short notice.

Because of the relatively high cost of photomontage, this effective attention-getting device has been confined to those with generous advertising budgets. Today, however, it is possible to secure a 'statmontage, which, while it may lack slightly in photographic quality, more than compensates by its clear arrangement of photographic images, one carefully blending into another. This method permits the grouping of many photographic subjects into one finished original, doing away with the necessity of cutting up the originals or expensive photo copies and pasting them into position. The latter process demands costly time work and air-brushing to eliminate paste-up marks, materially adding to the cost and yet not producing the unique effect of a 'statmontage.

Where an unusual effect is desired the 'statmontage solves the problem, and at a cost of about 25 per cent of a photographic montage. Alert printing salesmen are finding the 'statmontage an effective medium and certainly a decided improvement over the hackneyed photo paste-ups.

The superimposing of type material on photographs by the medium of photostats is a service that can be used by all printers to effect production economies. Printers are using the superimposing service in connection with the preparation of dummies for their clients before going ahead with costly and time-consuming artwork. This service recently has been used in preparing labels, where wood grains have been photostated and the type superimposed on the photographic image.

Not infrequently, cuts are made directly from the superimposed 'stats. This

service permits combinations without in any way defacing the originals, and the results are available in but a short space of time at a nominal cost.

Today straight lines of lettering can be curved to conform to any layout as a substitute for hand lettering. Heretofore, to secure curved lettering, it was necessary to have the work hand lettered, or burden the typographer with a time-consuming assignment, making the cost exorbitant.

Now, however, curved lettering as shown herewith can be had in a reasonably short time and at very small cost. Type proofs of lettering can be curved in any shape, or even made into a complete circle, as the reproduction shows.

Direct-from-object photostats also play an important part in the printer's work. Some use direct-from-object photostats as a basis for a pen-and-ink drawing, while others use them in dummy layouts to show the client what might be expected before making the photograph from which the cut is to be made.

Some printers employ photostats of dummy layouts, or parts of them, reproduced in sepia tone, brown, green, or blue to give the customers a more accurate picture of what the finished printing job will be, if it happens to be a color job, thereby eliminating any misunderstanding later on.

Black lettering on colored grounds has always presented a problem to the 'stat user, since these colors also photograph black. Today, however, various colors are reproduced in terms of intermediate grays or cropped entirely to furnish a clear black-and-white reproduction. Today every up-to-the-minute photostat plant separates black from dark red without difficulty.

Certain readers of this brief article on photostats and how they are being used by progressive printers today may lay it aside without giving it further thought. However, those alert printing salesmen and production men who are always seeking new printing effects at no increase in cost will seek further to learn more about the possibilities of the photostat and its dollar value to them.

★ ★

Clever Date Tie-Up

On the cover of a direct-mail folder recently issued appeared a halftone of a desk memo pad. The top sheet carried a notation relative to the product advertised; the novelty of the stunt lay in the date which was printed on the memo sheet. *This date coincided with the date on which the mailing was received!* A simple factor, but one which undoubtedly impressed recipients.

TRY ONE-MAN ENGRAVING PLANT TO BRIGHTEN YOUR NEWSPAPER

• The advantages of having facilities for making engravings have long been recognized by the smaller and medium sized newspapers, but the fear that it would involve too much equipment and personnel, as well as expense, has held many back from taking the step toward availing themselves of those advantages.

Pictures are an important feature in any paper, especially so when reproductions of current events, of the intimate daily scenes of local interest, can be shown while they are spot news. Yet the delay caused by having to send a distance has prevented many publishers from taking advantage of the possibilities for building up their papers and increasing circulation through the additional reader interest given by such pictures.

One publisher, at least, has solved this problem for himself. What he has done was set forth in an article by A. W. McIntyre which appeared in a recent issue of *The Canadian Printer and Publisher* under the title "One-Man Engraving Plant Proves Successful." Because of the incentive it should offer other publishers we reprint the article in full. It shows that getting started is the major hurdle; once a plant has taken the first step and purchased equipment, development follows:

"Striving always to be abreast of the times by use of more illustrations, especially of local news, H. G. Long, managing editor of the Lethbridge *Herald*, can point to a continually expanding use of pictorial presentation of news as a result of the installation six months ago by its own staff of a one-man engraving plant. First five months of 1937 saw an average of over 1,200 square inches of *Herald*-produced cuts used in that progressive daily. June far surpassed this average as a large commemorative issue was taken care of by its own plant.

"Previously it had been necessary to send to another city for cuts. That meant delay, making it almost impossible to utilize cuts of spot news events within 24 hours. Decision was made to install a plant. Equipment was purchased and installed by staff members

in a room 12 by 22 feet, with a small room for filing cabinets adjoining it.

"None of the staff had any experience. Books were secured. Tips were obtained from correspondence with other newspapers operating their own plants. Mr. Long and another member visited some other small plants. Together they instructed the young man placed in charge.

"We had our grief and lots of it, but in two weeks we produced a cut that made the paper," recalled Mr. Long. Over 300 inches were produced in the following fortnight and the *Herald's* plant was ready to start 1937 in earnest.

"Quality of the layouts and cuts is steadily improving. Speed in the handling of spot news pictures has not been greatly sought yet, and the feeling in the *Herald* office is that more than one in the darkroom and engraving plant would be required to accomplish what is planned later for development in this section.

"With a fast 4 by 5 Speed Graphic camera, equipped with synchronizing flash, as well as a small 'candid' camera, one of the staff reporters is being trained as a cameraman. The *Herald* finds that good pictures printed on contrast paper with strong blacks and whites are the very basis of success with a one-man engraving plant.

"For the benefit of other newspapers considering such an installation, it may be stated that the Lethbridge *Herald* equipment includes a 14 by 14 Robertson film camera with 13-inch Cooke VB lens and a 60-line screen. Also, a pair of MacBeth type 6A camera arc lamps, 20 by 20 vacuum printing frame, Sinnott ball-bearing plate whirler and dustless whirler funnel, gas etching stove, hand rocker for etching, powdering box, besides other usual paraphernalia. A bench saw was purchased for cutting the zinc, but a strong shearer made by the blacksmith shears it like cardboard and has proved superior to the item ordered.

"The *Herald* circulation department has already found that readers' appreciation of news picturization is reflected in subscriptions."

SCIENCE ADDS TO OUR VOCABULARY

By Edward N. Teall

HAPPENANCE brought to my desk a copy of the *Bell Telephone Quarterly*, and idle perusal turned into eager reading when I encountered an article entitled "Language and the Telephone Art" by Sterling Patterson. As a result of that reading, I am able to introduce to you the words "vodas" and "vogad," which will no doubt be new ones to most of you, as they were to me. They are samples of the contributions to our speech which science and invention are constantly making. Restricted at first to the technical field, many such words gradually work their way into wider use.

Telephony, it seems, progressed rapidly to the point where, as the *Quarterly* writer says, "prior arts failed to supply terms." When transoceanic conversations began, a little black box came into use, through which an electrical pathway was cleared ahead of a speaker's voice and a return path to his ear was blocked off. This was known as the "voice-operated device anti singing." To save time, a short name had to be invented, and "vodas," made of the initials of that clumsy sequence of words, was the choice.

Another word of the same sort is "vogad." This is short for "voice operated gain adjusting device." In trans-oceanic radio telephony the vogad regulates (if I understand correctly the technical situation) the power load of the radio transmitter, increasing some sounds and toning others down so that evenness of volume is maintained. Anyhow, "vogad" is the word, and as it is used more and more in technical publications, then in popular articles, it may be expected to come into increasingly common use, as so many new words have come through the automobile, the radio, and the airplane. If you don't think so consider the word "decibel."

Let me give you, in Mr. Patterson's own words, an account of another device with an artificial name:

In any speaker's voice, be it loud or weak, there is a range of 1,000 to 1 between the loudest and the faintest sounds. If the fainter sounds could be amplified, they would override the static better, and if the louder sounds were not amplified the radio transmitter would not be overloaded. A device which does this is called the *compandor*, because it *compresses* the range at the transmitter to be only 30 to 1, and *expands* it at the receiver to be the full 1,000 to 1. When static is heavy, this device often makes usable a radio channel which otherwise would be too noisy.

Modern science and invention are not only giving us new words but are making

those words in new ways. Microphone combines elements familiar to those who know their classics, so that even if one knew nothing of the phone itself he would still get from the word some faint inkling of "what it's all about." But it would take a smart analyst or clever guesser to work out the meaning of *permalloy*, *perminvar*, and *varistor*, without more clues than their syllables offer. *Permalloy* is an alloy of iron and nickel, with high *permeability* to magnetism. *Perminvar* is an alloy with *permeability* almost *invariable* under changes of magnetism. A *varistor* is a device with *resistance* that

varies with the applied voltage. And so it goes—the fascinating list is long indeed. Simple, isn't it?—when you know how it is done, see the mirrors set up and working. There is no reason why these words should not become as well known as *volt*, *ohm*, and *ampere*.

Really, though, when you come to think of it, there's nothing so startlingly novel about this business of making names for new inventions. It's a good while since the forsythia and the dahlia were named for their first sponsors, and macadam roads brought their inventor's name into lower-case use as a common, everyday word.

Etymology takes us back just to where it begins to be really exciting, and stops there. A wonderful sidelight on language

WE FAVOR COST CUTTING

FOR the benefit of those who distort the facts with regard to the position of *The Inland Printer* on matters pertaining to prices, and to recall to the minds of our readers what, and only what, they have read and will read in these pages on the subject, we make the following statement, which may, in essence, be termed a declaration of policy:

¶ *The Inland Printer* does, very positively, advocate getting the prices charged for the printed product as low as is possible in order to stimulate more printing orders and expand the use of printing. In no case, however, have we ever advocated, nor will we ever advocate, *cutting* prices, or reducing prices, at the expense of profit. Our position is, and always has been, that prices to the consumer should be kept as low as is consistent with the actual costs of production plus a reasonable allowance for profit. That, we contend, is sound economics.

¶ We have advocated, and will continue to advocate, constant effort toward the *reduction of costs* of production through *increasing efficiency* of production. That way, we believe, lies sound progress in building up volume and increasing the use of printed matter.

¶ There is a distinct difference between *cutting* selling prices at the expense of profit in an attempt to obtain volume, and *lowering* costs through increased efficiency so as to reduce selling prices in order to give the consumer the product he requires at the lowest possible cost to him consistent with the character of the product and the benefits to the producer. The first requires but the stroke of a pencil, sharp or otherwise. The second requires study, ingenuity, constant effort to maintain production on an efficient basis; it also requires constant study of methods, materials, processes, equipment, and so on, adapting them to the purpose of securing the best results obtainable at the lowest cost, and adopting those that give equal or better results at lower cost.

can be had through study of the derivation of words. To trace a word back through Anglo-Saxon to perhaps a Gothic origin is educational. To go back through French or Spanish to classical Latin makes for better understanding and appreciation of the richness of English.

To some the study of *lautverschiebung* might be tedious, but to me, away back in college days, those labials, palatals, and linguals seemed to perform as interestingly as acrobats in the circus.

But imagine the story that would unfold if we could get away back to the real beginnings of language, and see how the simple, ordinary words came into being. When somebody first thought of using a thorn to fasten his rude cloak about him, how did he tell his friends about it? What

did the first users of pins call them, and why did they select one set of sounds rather than another? Such things as wheels and chairs had a beginning, you know, and had to be named.

It is interesting, too, to guess at the way compounds came into being. When people had both pins and cushions, and names for them, it was easy to put the words together and say *pincushion*. So, too, with words like *wheelbarrow*. You know, there just simply has to have been a first time for everything. Somebody was first to say *daytime*, *dinner table*, *wash-tub*. Wouldn't you like to know who it was, and when and where and why and how it came about?

You wouldn't think of *husband* as anything but a simple two-syllable word, but

it was originally a compound: *hus* and *bonda*. And, still more surprisingly, the monosyllabic *lord* is the final squeezing down of two words, meaning *master of the loaf*.

Our language is beautiful, rich, and strong. Its beauty, strength, and wealth all come largely through the way in which we have borrowed from all languages—and also from the invention of brand new words to name new things and express new ideas. The language is constantly growing.

We of the World of Print have much to gain through study of words: their history, their construction, their use. Every wideawake proofreader, it seems to me, should be ever alert for new words, new vocabularies, so that when something like *vodas* turns up, it will not stick us. The vocabularies of radio and aviation are worth study, and it is not altogether fantastic to say a proofreader's job *might* sometime be imperiled, or on the other hand his chances for promotion improved, according as he did or did not know some of the new words and the niceties of their use.

★ ★

Lucky Eighth Round

The alert O'Donnell Printing Company, Pittsburgh, Pennsylvania, never lets any cobwebs collect on its promotional efforts. Novelty mailings—folders, scratch pads, blotters—frequently are sent to O'Donnell customers. The latest stunt involved the sending of a group of "cash-value" blotters, tying in with the current interest in the Joe Louis fight.

The blotters were numbered—"Round One," "Round Two," and so on—and mailed out at random to the O'Donnell customer list. To each customer holding a blotter containing the number of the winning round, the printing company paid one dollar.

The stunt, as the blotter explained, had previously been tried: "We enjoyed our Kentucky Derby Drawing so much, when thirty-three of our customers held War Admiral Blotters and cashed them in for brand new dollar bills, that we decided to have more fun with the big championship fight next week . . . We're mailing these blotters out blindfolded . . . If you hold a blotter that marks the winning round, just give us a call and we'll mail you a brand new dollar bill."

The idea is reported to have created considerable comment. Accompanying the blotter was a folder, "The Great John L.," which further capitalized on fight interest. It was written by "Jack Broderick, the ring fan from the O'Donnell Printing Company."

-NOT PRICE CUTTING

¶ Our contention is, and always has been, that if the printing industry is to continue its progress and increase the volume of its product it must of necessity give consideration to these matters of lowering costs through adopting methods, equipment, and processes that make for greater efficiency and lower cost in production. (Please understand clearly that any reference to the printing industry is intended to include all the regular printing processes such as letterpress, offset lithography, and gravure.) Otherwise, competing methods or processes—substitute processes, we might better call them—are bound to be developed, as they already have been in the printing field, and—well, to the victor belong the spoils, and we have seen plenty of that.

¶ The whole trend of business and industry for years past, the trend which has carried this country's business and industrial structure to far greater heights than ever before known or glimpsed in the history of mankind, has been based on the policy of getting the finished product into the hands of the ultimate consumer at the lowest possible cost to the consumer, and that does not necessarily mean cheapening the product. We need but refer to the rise of the automobile industry as one example of many that could be cited.

¶ We reiterate our stand of many years past—that the printing industry and all its branches must continually study to reduce the cost of its product to the consumer through studying and developing ways and means of reducing the cost of producing its product. We challenge anyone to show where we have at any time advocated any other policy with regard to prices for the printed product, or at any time suggested the reduction of prices without regard for costs or profits or increased efficiency.

¶ We emphasize these facts at this time so that our attitude in regard to "cost cutting" will be entirely clear.



C. Parker Loring overprints a conventional greeting (upper left) with a large X-mark and an informal slogan; red, black. At the upper right is the Harry Baird Corporation's card: decoration green, star and heading red, on gold-flecked paper. Holly leaves and berries (red and green) break through the Vancouver Sun's miniature front page. Marshall & Bruce Company's "Volume of Good Cheer" is printed in silver on blue "leatherette" stock. Hayes-Lockner uses type only, printing the message in bronze-gold on white stock. The Sahlin greeting (green and red on cream) was made entirely with type units. The curious whirling message at lower right is printed in red, and forms the cover of a folder; greeting, in green, is inside

BELLS ON ALL THE PRESSES!

*A brief review of last year's crop
of holiday greetings reveals new
approaches to the Christmas season*

OUR printer friends last Christmas swamped us with holiday greetings, as usual. It gives us quite a glow of good cheer to go through the heap again, picking out some of the more unusual pieces for comment. We haven't nearly enough room to do justice to *all* the excellent greetings received; but we hope that printers who are planning Christmas mailings will find, in the specimens we have reproduced and commented on here, ideas that will suggest other treatments equally as pleasing.

Obviously, a good idea can be adapted in innumerable ways without risk of plagiarism or loss of self-respect. A fresh twist on the old, old elements does the trick. Die-cutting, for example, is as old as the hills, yet it is highly effective on the card we received from Bert Warington: the front door of a cheery looking dwelling, when folded back, reveals the son of the house waving a welcome. Very friendly, say we!

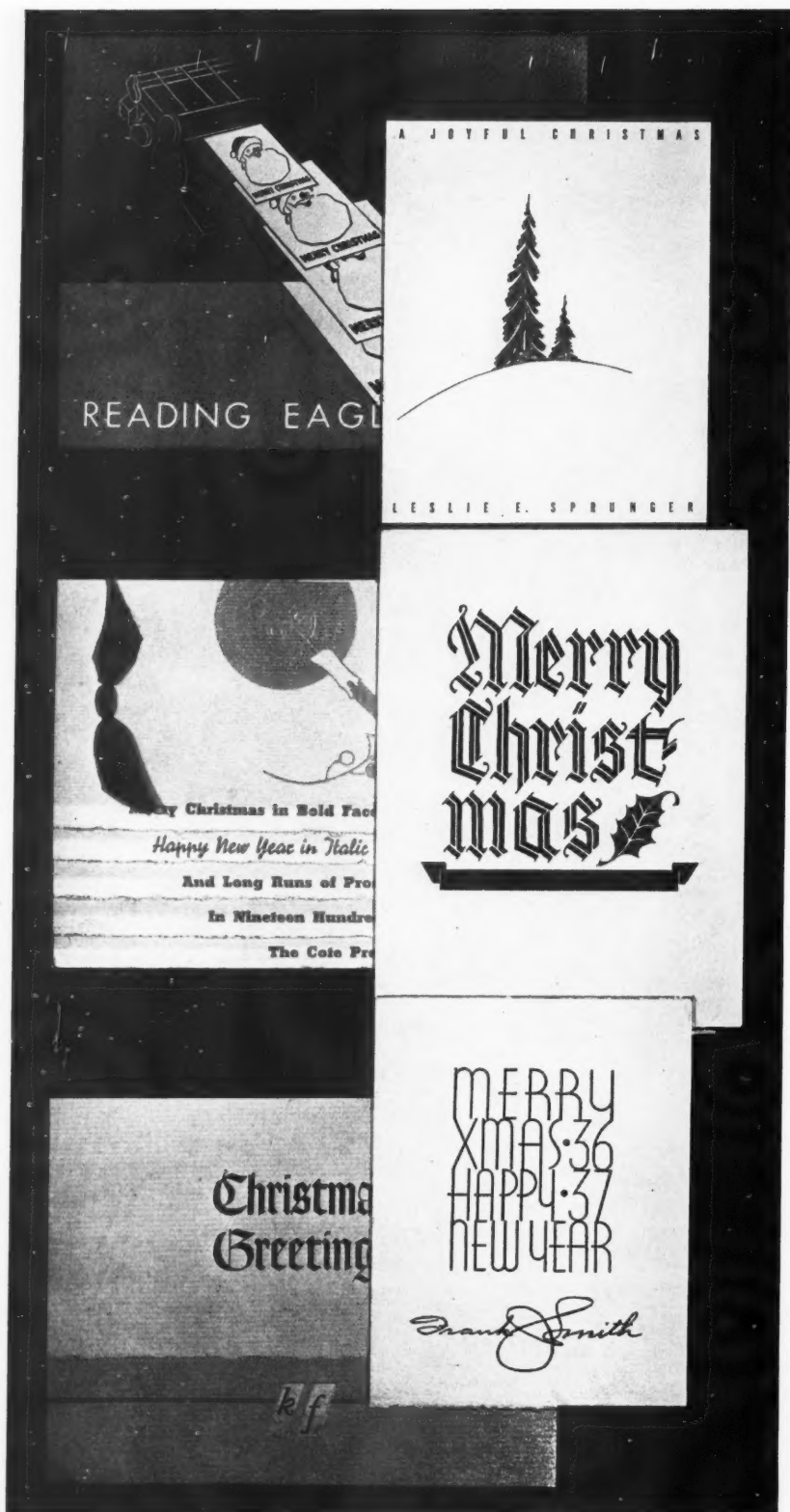
Greetings based on the "pop-up" principle were numerous. The Padgett Printing Company's folder carried a large head of Santa in an oval which "popped up" in a cheery fashion. Dave Briggs' humorous greeting had a "pop-up" tab at the bottom as well as at the top.

In the tricky fold line, the Alamo Printing Company's multi-folded accordion-like mailing offered several pointers. Thirty-one inches long when opened up, it carried "Merry Christmas" in letters two and a half inches high, one letter to a fold. Designed along similar lines is Harold Lauck's greeting. The cover, 2½ by 4 inches, bears the simple message: "A Christmas Greeting." Opening the first fold, one sees: "that Grows and Grows." Next comes: "and EXPANDS." And finally the entire strip: "and MULTIPLIES into Good Wishes for Your Happiness Through the Coming Year."

Ollie Watson started with a square sheet of paper and wound up with a triangle-shaped greeting. The four corners are first folded in, then the piece is



Kurt Volk says "Merry Christmas" very simply, but with distinction; card is light green and black on white. The clever tree-shaped parody is printed in dark blue and silver on white, and comes from the Frank C. Rauchenstein Company. The Cloister Press uses blue and black on white. The snow scene, in green, is from The Foss-Soule Press. John Averill's card is old rose and black. Card at lower right (blue, white, black) from W. Hunter Snead. See following page for other specimens



Reading Eagle Press reverses its signature, white on blue; its Santa Clauses have blue eyes, red noses. Leslie Sprunger uses green ornament and rules, dark gray type. Joseph Thuringer's signature doesn't show in reproduction; it's black on a brown band. The Cote Press employs light green and white deckle-edged paper and a red ribbon. Frank Smith's card is in red and black. Kennedy & Felten die-cuts its card (through silver band at bottom), letting the initials show through

folded in half, then in half again. Very effective, especially in the brown "jacket" in which it is finally folded. Edward Schubert took a length of double-tone paper (white and light green), folded it several times, and got a remarkable effect. It's difficult to describe the piece, but it suggests the possibilities inherent in two-tone stock.

Orange and blue two-tone stock was used by the Claud Cross Company, whose little folder was thereby made very colorful. A turned-back corner on the cover added to the colorful contrast. Smith & Miles Limited folded over a narrow flap at the right-hand side of its greeting, and printed a reverse plate in black on one side of the flap, a reverse plate in orange on the other. The effect obtained by flipping the flap from the black side to orange is very striking.

Novelty papers were used lavishly. Commonest, of course, were the "suede" finishes. Favorite combination was bright red stock and silver ink. The George Grady Press presented its greeting on soft white "Japanese" paper, French-folded: a halftone of a woodland scene, printed in blue on the cover. Typographic Designers, Incorporated, printed a reverse plate in dark brown on cream stock, and enclosed it in a fold of black and silver gift-wrapping paper. Horace Hart's simply printed folder (black and white) has an outer cover of red Cellophane, slightly smaller than the main cover; the effect is of a white border around the deep red of the center.

Silver and red gummed stock was put to good use by Frank DeWitt. "That's my story and I'm sticking to it" is the heading, followed by "So I'm wishing — —a Merry Christmas." The recipient's name, printed on a separate sticker, is stuck on in an appropriate place.

★ ★

New Slants on Blotters

The stunt of reproducing a business card on a blotter or other advertising matter is an old one, but we have recently seen the idea handled with a new twist. The blotter in question shows a line drawing of a hand, between the forefinger and thumb of which an actual business card has been tipped on. It is decidedly striking, especially as the blotter has a bronze-color background, which causes the card to loom up prominently.

Another interesting blotter, produced by a large direct-mail firm, has a miniature envelope inserted between two slots on the deep blue background. Inside the envelope is a miniature letter describing the services available. Recipients are bound to give it some attention.

AND STILL THE PROTESTS COME!

IT LOOKS as though we'd started something again! In our August issue we published a story about an English printing firm whose layouts are so carefully planned and drawn up that clients put their final okay on the *sketch*, and never see the proof in type.

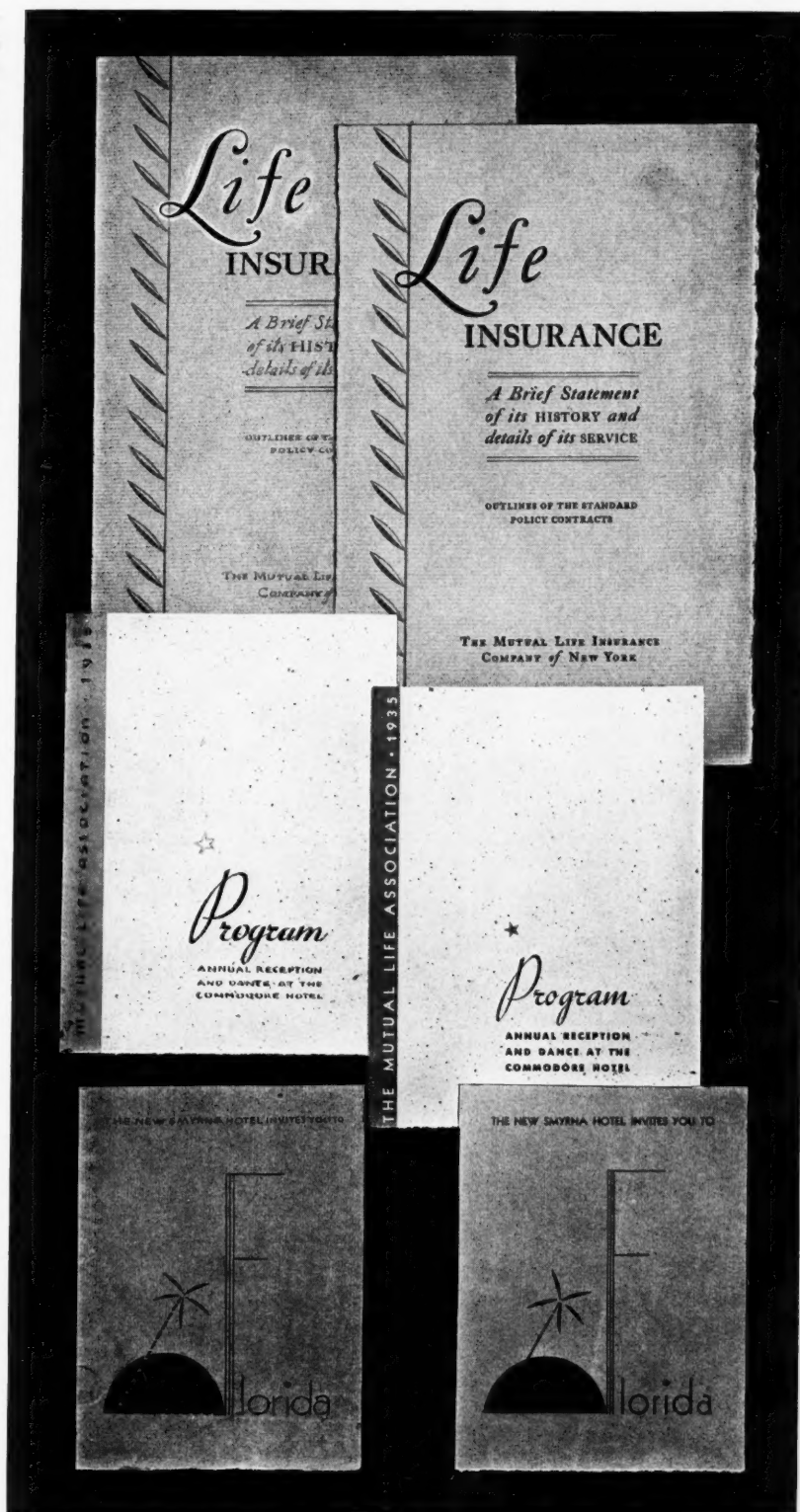
The article quoted an observer of this system as saying, "No one goes to that amount of trouble in the U. S. A.—except advertising agencies." Later in the article the observer admitted he was partially wrong, and submitted several specimens of meticulous layout work produced in this country. His conclusion, however, was that "the initiative in type has long since been wrested from the printer. What goes and what doesn't is decided, in the main, by art directors of advertising agencies." And so on.

Well, it seems that this statement isn't going to pass unchallenged by certain progressive printers in this country. The letters of friendly protest we have received have done our soul good. We realize that our article took in a little too much territory, and we are glad to modify our views. (To those printers whose toes were stepped on, and who *haven't* any come-back, we repeat our original statement: "It's time printers took a greater interest in types and their use—time that they became the arbiters, not the followers, mere mechanics. They ought to be asked what types to use—not be told!")

On this page we reproduce a convincing "come-back" to our accusation from a printing organization whose excellent work has been shown in these pages before—Kennedy & Felten, Incorporated, New York City. The specimens reproduced are from the Kennedy & Felten sales kit; on the left are the original dummies, on the right the finished jobs. You'll have to look twice to notice the "before" and "after" differences.

Charles J. Felten, who sends us these specimens, together with a spirited letter of protest, explains how they're used: "In our plant we have made a practice of saving the layouts on any out-of-the-ordinary job. Together with the finished product they are pasted up in the sales kit . . . We know of no better way of breaking down sales resistance and creating interest than to lay on a prospect's desk several completed jobs in his, or an allied, field, and show how it was done.

"There is an interesting sales story behind every item. There was one manufacturer, for example, who hardly knew



"What do you mean, 'Nobody goes to that amount of trouble in the U. S. A.'?" asks Kennedy & Felten, aroused by a recent statement in this magazine to the effect that printers were losing their creative touch. Here are Kennedy & Felten dummies and finished jobs, side by side. Here's planning!

what a two-color job was before he branched out into his new line of business. We made his first rough layout, and since then have opened his eyes to many new printing possibilities. Photography, I might add, played a big part in creating some of his effective mailings."

Explaining his stand in writing to us, Mr. Felten says, "When I got as far in your article as 'No one goes to that amount of trouble in the U. S. A. except advertising agencies' it seemed someone had to jump right up then and there in defense of the hundreds of printers in this country whose daily tasks keep them so occupied doing these very creative chores that the shining light of publicity has not found them.

"If each and every one of the examples of typography you deem worthy of reproduction in your columns is not the result of carefully planned layout, I'll miss my guess, and I'll bet most of them never passed through an advertising agency either."

"The English firm whose excellent layouts you reproduced is to be complimented on the part it is playing in bringing the creative factor to the fore. Reproduction of the American Typesetting Corporation specimens show them to be top-notch and comparable to the best that art and advertising agencies have to offer."

And then Mr. Felten comes to the nub of the matter, and practically takes the words right out of our typewriter. Says he: "I would like to see many more practical printers with the creative touch become aroused by your article, and I am certain that by publicizing more through your columns what is being done to improve the quality of printing, and what methods are employed, we can further stimulate the interest of our fellow craftsmen in the 'quality point of view.'"

Exactly, Mr. Felten, exactly! We're delighted you took the time and trouble to make clear the attitude and working method of a firm of such high caliber as yours. Your reply and your specimens are convincing argument—if further argument is needed—in favor of the procedure we advocate. We're glad to turn the spotlight on fine creative work such as you are doing. We're glad that other printers are working along similar lines—and grieved when we think of the countless hundreds who aren't. Maybe if we keep feeding this small blaze we seem to have started, some of the misguided printers will see the light.

The firm of Kennedy & Felten, Incorporated, was organized in 1933 by Mr. Felten and John J. Kennedy. The latter handles the sales and business end of the

firm. Mr. Felten's duties consist of making the layouts, doing a great deal of the lettering and artwork, supervising composition and all other production. Occasionally he drops in on a customer who can best be sold by means of a few strokes of a pencil right at his desk.

In addition to its fine printing facilities, the firm offers its clients a complete advertising-promotion service commen-

surate with the work done by many agencies. Ideas are presented, comprehensive layouts made, photography and color plates introduced, artwork and typography completed, and production carried through the pressroom and bindery under close personal supervision of the principals. Here is creative printing in the fullest sense of the term—an example for craftsmen everywhere.

THE CURSE OF BAD TYPOGRAPHY

By MARK O'DEA • From *Printers' Ink* we reprint this wise

commentary on certain typographic practices of the times

• There is no single factor, I believe, that can reduce the efficiency of a good ad quicker than misguided typography.

Powerful copy and inviting pictures can be dangerously weakened by type that is offensive to the eye or too tricky. Any mail-order expert will agree. Any eye specialist, making a study of ads, could point out the offensive ones.

Hence, it is strange that we have so much buckeye type in advertising, so much that is faddish.

Who is responsible? The obvious reply is to lay it before the art directors—I suppose they would lay it, justifiably, before various contact men and advertisers who insist on "something different," whatever the cost—people who mistake brute force for power.

Another basic trouble, no doubt, is the demand made upon the type houses to produce something new just for the sake of newness. A Production Manager remarks to the Art Director, "I'll get our printer to stock Ultra Spumoni Bold—we'd better try it."

Another basic trouble is the vain attempt to improve upon the fine type created by experts. One can take classic Caslon and turn it into a bastard type that may be "arty" but astigmatic. In attempts to compete, one can employ knockout Gothic, reminiscent of circus posters and display.

Today's type experts are lax in permitting such desecrations. Theirs is an old and classic art and men no less great than Michelangelo and Leonardo da Vinci have contributed to its creation. Centuries have been spent in measuring the eye's receptivity of type.

To discuss the cure of such evils, however, is more constructive than to trace the blame. For one thing, our creative men can be more chary in their selection of type faces. They would do well al-

ways to think of the job to be done and its requirements rather than "What's new in type?"

I'm pleased to hear that the Mergenthaler Linotype Company has recently retained two research experts, Dr. Matthew Luckiesh and Frank K. Moss as consultants on type and readability.

They know how the eye reacts to different types, having developed apparatus for measuring the capacity of eyesight and the relative legibility of different type faces.

Their Visibility Meter, were it applied to entire ads, might show many that fatigue the eye and thereby defeat their primary purpose.

As we all observed, depression years brought forth considerable shouting in advertisements. In an effort to attract attention, types as big and black as the days themselves were slapped into forms and rushed to the presses. Now that less hysterical days are upon us, we should take this opportunity to weigh the results with care and forethought.

It is true that special offers—and there were many during the depression—need appropriately arresting typography. But, must they always be eye-splitting? Witness some of the latest department-store advertising—even the advertising of those stores competing on an out-and-out price basis. Restraint and good taste are increasingly evident. Is it possible that being big, black, and bold or simply too tricky doesn't pay?

At present there is a crusade against improper lighting because it harms the eyes—it should be accompanied by a campaign against optically harmful type—and jittery pages of type. The eye, I'm told by an optician, defensively passes by an ad that is visually offensive . . . a factor that should touch the advertiser's pocketbook very definitely.

AN OLD-TIME PRINTER PASSES

THOMAS JANSEN died on July 13, 1937. If he had lived until August he would have been eighty-seven years old. And if the announcement of his death had been made forty years ago, practically every pressman in Chicago would have known about it. Today, with the exception of his friends in Chicago's famous Old Time Printers' Association, they are very few who remember him. He was buried in Rosehill Cemetery in the family lot he selected over fifty years ago.

For sixty-three years he had worked at the printing trade; and for nearly thirty years of his life he was employed by the Blakely Printing and Publishing Company, Chicago, at that time the largest periodical and newspaper printing organization in America. It was during the early days of his association with the Blakely concern that his employer, David Blakely, sent him a letter (1893) which he treasured all his life. It is reproduced in full below, partly because it reveals the high esteem in which Thomas Jansen was held, and also because it is a heart-warming and human document of the kind, alas, that too many employers neglect to write nowadays:

"My dear Tom: I take the first moment, following the receipt of the statement of the work of the Blakely Printing Company of the past year, to thank you for the very large share you have had in producing the pleasant result. For the first time in the history of my connection with the company, the year's results have afforded some compensation for the money invested. And I confidently believe that to your efforts in the pressroom is due very much of the pleasant change which has been brought about. The new system works admirably. It gives you an insight into just how the work is progressing, how presses and pressmen are employed.

"I want to say to you that if the present prosperity continues, I shall fully appreciate the fact, shall know whom to credit the change to, and you may be sure of receiving a much more substantial acknowledgment of my appreciation of your good work than you received at the end of the year just past.

"Let the work go on, my dear Tom, and be assured of my confidence in your fidelity, energy, and ability. I am, very sincerely yours, D. Blakely."

A pat on the back, a complimentary word on work well done is not soon forgotten by men of Tom's caliber. Tom always referred to the period in which he worked for Mr. Blakely as being the most satisfactory one in his long years of ser-

vice. Perhaps that is partially accounted for by the cost system referred to in the letter; Tom's broad background in printing offices had given him an insight into production methods and cost finding far beyond the scope of the average printer of that period. It is interesting to note that it was many years after the time of this letter that William J. Hartman called the printers of Chicago to the first real cost-finding meeting at the old Sherman House in that city.



THOMAS JANSEN, 1850-1937

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Tom's father had come from Norway to Canada in 1859. A flour mill which he built was successful for a time, but a disastrous flood wrecked the enterprise completely. The family moved to Chicago, arriving in 1861 at the outbreak of the Civil War. Because of the financial reverses it was necessary for the two sons, James Olaf and Tom, to go to work at once. Tom found a job stripping tobacco in a factory at the corner of River and

South Water Streets. After about three months he found a better job in an ivory-turning factory at the corner of Clark and Randolph Streets, where he went to work. Meantime, however, his brother Olaf had been working for Cox & Donohue, bookbinders, and in 1862 he was able to find a job for Tom in the bindery. That was Tom's start in the allied printing trades; but after six months he decided that bindery work was not to his liking, and he secured more exciting work as a bell boy in the then high-grade hotel, the Revere House, at Clark and Kinzie Streets near the Court House. Tom seemed to have liked this work amid the bright lights and active doings, for he kept his job there for two and a half years.

But Olaf was not content to have his brother grow up as a bell boy; he secured work for him with Jones & Small, a stationery and printing concern on Lake Street, east of Clark. Here Tom learned to feed an Adams press, and here the smell of printer's ink and the exciting rumble of machinery began to fascinate the ambitious youngster. For the rest of his business career he worked with ink and presses; but at the start he did not object to making an occasional change of office. He claimed

he could learn something new and to his advantage in every place in which he worked. It was no idle boast.

His next job found him in the printing office of W. Newton, on Washington Street between Clark and Dearborn. After a short time he was offered a job with Church, Goodman & Donnelly, at the southwest corner of Washington and Dearborn. Again there came a change; in 1874 he began working as a full-fledged pressman, operating a Taylor drum-cylinder press, at the plant of H. & F. Lewis.

Then, on June 8, 1886, he began his association of nearly thirty years with Blakely & Brown, which later became Blakely, Brown & Marsh, and eventually the Blakely Printing and Publishing Company. Tom Jansen soon became an assistant foreman and finally was made foreman in charge of the pressroom.

The newspaper and periodicals printed in the Blakely plant in those days seem

surprising enough to printers familiar with present-day commercial-plant output. David Blakely produced John Anderson's *Scandinavian*, Victor Lawson's *Chicago Daily News*, the *Western Rural*, *The Prairie Farmer*, *The Horseman*, *The Carriage Journal*, *The Rambler*, and many others. Blakely also printed the two-volume books of the 1893 Chicago World's Fair, widely admired and regarded as models of high-quality printing of that period.

This curious variety of output, including as it did some of the outstanding publications of that time, explains the size and prestige of the Blakely organization. David Blakely, it is interesting to note, in addition to his publishing duties, was the manager of several distinguished musical organizations, including Sousa's United States Marine Band, Gilmore's Band, and Strauss' Vienna Orchestra. He supervised their tours from coast to coast. When Sousa played at Chicago's Auditorium Theater on its first tour, passes were given to the entire Blakely organization. Gilmore's famous band, under Blakely management, gave a concert at the old exposition building on the lake front and played the Anvil Chorus to the accompaniment of Illinois Central train whistles and other railroad noises.

Tom Jansen's long association with the Blakely organization lasted until 1915, when he went to work at Johnson & Quin, bookbinders and printers. He was no longer a young man, but he kept at his labors for at least seven years more. At the end of that time he went to live with his son-in-law, Joseph A. Allen, in Evanston, Illinois. He still kept in touch with his old printer friends; he was a life member of the Old Time Printers' Association, and was always keenly interested in that organization's work.—NELS M. JOHNSON.

★ ★

"Hitch" Still Going Strong

Fred B. Hitchings, publisher of the *Van Nuys Tribune*, of Van Nuys, California, recently celebrated the fifty-first anniversary of his start in newspaper and printing work, by doing the makeup on his paper, by helping attend to customers at the front office, and by clearing up various other little chores of helpfulness around the place.

He recalled that his first job was that of hand-setting type at \$2 a week on the *De Land (Florida) Record* when he was a small boy and that from that time on he just naturally couldn't keep out of some branch of the printing and publishing business. It was in the blood.

Hitchings glories in the fact that he can do anything in the business except run a typesetting machine.

It is reliably reported that "Hitch" actually did set a line of type one day on one of his new linotypes. Estimates vary as to the time required on that memorable occasion, some saying five minutes and others maintaining it was fifteen, but all eye-witnesses agree that "Hitch" said, "The hell with it" as soon as he set the line and he says he never attempted the feat again, positively.

Asked for his formula for success in printing and publishing, "Hitch" replied with a broad grin, "Like the man who wins \$150,000 on a horse race, I would say it is due invariably to economy, per-

severance, honest dealing, as well as irreproachable good character."

Forty-seven years ago this summer "Hitch" jumped diagonally clear across the country from Florida to Seattle where he soon found himself hand-setting type for the *Post-Intelligencer* before that paper had typesetting machines.

Later he became a partner in Kendig & Hitchings, a Chicago printing firm in which he remained eighteen years. (The business is still operating there under its original name.) Twelve years as a salesman for the Western Newspaper Union followed. Then for three and a half years

GOOD PRINTERS, GOOD PROMOTION



Meet Messrs. Soule, Foss, Allen

The above trisected halftone appeared recently in a sparkling mailing piece, "A Message from The Foss-Soule Press." Said the copy, in part: "Rochester has some mighty fine printers. Our customers (we surmise from their orders) think we are not so bad ourselves. Perhaps a jury of impartial judges might class The Foss-Soule Press among the best . . ." As an impartial judge, THE INLAND PRINTER is pleased to do just that. The Foss-Soule Press, Incorporated, Rochester, New York, turns out top-notch printing and does a slick job of promoting itself as well. Karl T. Soule and Clarence L. Foss (top of circle) purchased the job department of the Rochester *Times-Union* in 1923. Ralph Allen, secretary (bottom segment), joined the organization in 1924. Under various names this plant has been in continuous operation since the year 1826. The Foss-Soule output reveals craftsmanship of the highest order and a fine feeling for contemporary design. F-S printed matter always seems to click at first sight.

he was manager of the Printer-Managers Association of Salt Lake City.

The *Tribune* is Hitchings' second California newspaper. For some years he was editor and publisher of the *South Antelope Valley Press* at Palmdale, at the edge of the great Mojave desert. It was a notable venture too.—CARL F. BLAKER.

★ ★

A Giant Salute

Shortly before the fourth of July, customers and prospects of W. F. Butth and Company, Saint Paul, Minnesota, re-

NEAT APPROACH TO NEW BUSINESS

WHEN A PRINTER'S ADVERTISING is gotten out in a form that makes it a decidedly helpful piece in connection with the business of the recipient, and gives him something which definitely helps in making a constructive analysis of his own business, that advertising calls for special comment. Such a piece, and it is one of the best we have seen in some time, has been issued by the Alfred M. May Company, of Cincinnati, Ohio, under the intriguing title, "Are We 100 Per Cent?" It presents a "Check List for Your

As shown in the reproduction of pages, the questions are presented with ample space to permit writing the answers under them; the brochure, printed on a good bond paper, is something that can be preserved and restudied at intervals. Two pages are devoted to questions pertaining to "Your Products," the questions being such as "Is proper selling effort being put behind all products or divisions of your line?" "Can any new products be added advantageously?" "Can any products be grouped to form effective selling combi-

Are we 100%?

A CHECK ✓ LIST FOR YOUR BUSINESS

YOUR ADVERTISING

Does your advertising reflect the human ideals which lie at the heart of your business?

Have you analyzed your advertising from the viewpoint of the prospect to determine whether it can be made more effective?

Can the sales of any particular products or services be increased by special advertising?

Do you plan your advertising far enough in advance and then try to follow your schedule?

YOUR ADVERTISING

Have you studied your advertising budget recently to determine whether a re-allocation of the appropriation would produce better results from the entire campaign?

Do you have adequate records and reports for your advertising?

Are you taking advantage of the low-cost advertising opportunities offered by envelope enclosures, package inserts, blotters, etc.?

Is your advertising planned to take full advantage of the general increase in business?

ceived novelty mailings that were far from being "duds." Giant firecrackers had been made up from 7-inch lengths of mailing tube (1¼-inch), covered with red-paper wrappers. "Salute to Mr. ———," said the labels. On pulling out the white cord fuse, the recipient found a 17-inch scroll and return mailing card. The copy, printed in red and blue on white stock, and strikingly illustrated and displayed, was as follows: "Want Ideas With a Bang? Want printing that speaks its piece, drums up business, and makes sales soar to new heights? Then there's no need of lighting a firecracker under us to get action. Simply send the card—or phone!" For this excellent piece of promotion—timely, dramatic, beautifully executed—a royal salute to W. F. Butth and Company from THE INLAND PRINTER.

Spread from twenty-page booklet (8½ by 11) issued by the Alfred M. May Company, Cincinnati, Ohio. It's a slick idea for getting the prospect interested in more printing on his own home ground

Business," and no business man receiving a copy and putting it to actual use by studying the questions it contains can help but get new slants on his business.

In this brochure of sixteen pages and cover, 8⅜ by 10¾ inches, the May company has presented a series of questions pertaining to various phases of a business. The introductory pages inform the reader that "This little book will not try to tell you a thing about how to run your business. It merely asks a number of questions that will enable you to search for profit leaks in various departments of your organization, questions that will provide you with a fresh viewpoint and stimulate your thinking."

nations?" "Can salability be increased by re-designing certain products—packages—labels?" "Can new uses be developed or new markets be opened for any products?" And so on. On the following pages are questions grouped under headings such as "Your Prospects," "Your Customers," "Your Advertising," "Your Selling Organization," "Your Salesmen," "Your Competition."

As stated in the introductory page, "It's a check list that will help you attain a higher degree of efficiency in your business." Also, "Probably not all of the questions will apply directly to your organization, but many of them will—and even those not pertinent might call

forth queries of your own. From all of them, if you obtain just one idea that will help you increase your profits, we'll feel the book has accomplished its purpose."

And we add that one cannot study the book and answer the questions with relation to their application to his own business without getting some idea or ideas that will be of value. The study will lead to thinking along other lines, too. Any business executive who will take the book and use it is certain to have his eyes opened to things to which, perhaps, he has given too little thought.

The last page of the brochure carries an advertisement for the company, setting forth the services it has to offer. But that is presented in an incidental manner, the material in the book being prepared and presented wholly from the standpoint of its helpfulness to the one receiving it. The cover is attractively printed, the design being colorful and distinctive. In the original it was printed in black and silver on a blue mottled stock of good grade.

The purpose back of the book, of course, is to get entree into various firms in order to sell them on the May company's service. That's the purpose behind all advertising. But it is interesting to note that, as a test, fifty copies were distributed personally to active customers and very good prospects in order to get their reaction. That reaction was highly favorable, and has given the company material for another mailing piece in which will appear excerpts from the comments received.

The brochure was also made the feature of a small newspaper advertisement run by the company in one of the local papers, resulting in inquiries for copies. Likewise, orders for the plates have been received from a number of May's printer friends over the country to whom copies of the brochure were sent.

Incidentally, May believes in advertising. He produces direct-mail advertising; he uses it for promoting his own business. He also uses newspaper advertising. In this connection he says that he has been running newspaper advertising, featuring his company's day-and-night service, for the past two years, and the results have been more than gratifying. Why not? Advertising promotes advertising, as May has definitely demonstrated.

★ ★

Holiday Notebook Greeting

A pocket notebook of sixteen or twenty pages, the pages blank, makes an acceptable holiday mailing and is likely to be carried for some time. The sender's greeting goes on the cover, or perhaps is printed on the center spread.

WHY YOUR INVENTORIES GO WRONG!

By P. R. Russell

ONE OF THE SOUTH's largest printing institutions is having to take a second material inventory for the year because findings of the first inventory failed by a wide margin to agree with the perpetual-inventory stock-ledger cards. This second (or check) inventory is being taken to find out why this plant's method of recording stock handling, and the like, has apparently gone wrong.

This concern's first inventory of the year showed a variance with the perpetual stock records although the entire system of stock handling is undoubtedly as good as can be had. Yet it fell down. Why? What happened?

In brief, material handling in this plant centers around an individual requisition for material needed for the individual job. This requisition is made out by the production manager or department foreman, after a careful determination of the amount needed for the job. It is first taken to the stock-record clerk who checks with the stock-ledger card which carries stock of the specification required. If the requisition, for example, calls for a certain grade and weight of

bond paper, a stock-ledger card will show the quantity on hand if there is any.

After being checked against the stock records, the requisition then goes to the stock-room, to the foreman of the stock department, to be counted out and sent to pressroom or bindery. In this plant either the foreman himself, or an assistant who is in charge of the handling and cutting of job-room paper and materials, is responsible for the counting-out process. The "filling" of the requisition is indicated, of course, by a notation and initials of the handler on the face of the requisition. It is carried back to the stock-record clerk who then actually deducts the amount of material called for, making a debit record on the proper card. It is then passed to another clerk to be entered on the job-cost summary and to be filed for record.

It hardly seems possible for a system like this to go wrong, but it can and does. How? What happens?

At least three things can happen—

1. Whoever (foreman or assistant) handles the stock can make a miscount. This, however, does not happen often and seldom involves more than a few sheets. A mistake in handling inks is even more uncalled for as ink is stocked in one- to five-pound containers and the amount required even on a big job is small. Book cloth is most often bought for the individual job and an entire shipment of a pre-determined amount will be handled through the stock-room to the bindery. The chances of an error here are slight.

2. In spite of many precautions it is almost impossible to prevent the occasional, unauthorized withdrawal of material from the stock-room by pressman or bindery operator. For example, spoilage on a job exceeds the amount allowed on the requisition. The operator sees by his counter that he is running short and rather than risk criticism for exceeding his spoilage allowance, he watches his chance to lift fifty or a hundred sheets from the stock-room without being noticed. Multiply this by many instances over a year's time and the "variance" in actual stock inventory and the requisition-controlled stock-ledger records will amount to considerable.

In the southern plant mentioned, ink, book cloth, and repair parts, supplies, and so on for presses and for bindery machinery are in a locked "cage" in the storeroom, making it almost impossible to withdraw material without the knowledge of the foreman. However, this cage

A Copy Suggestion

HOW TO GET AHEAD OF YOUR 300 COMPETITORS

BACK IN 1810 the annual per capita consumption of paper was one pound; today it is three hundred pounds. This increase means your advertising is facing a market three hundred times as competitive as conditions were in 1810. Today your advertising must command attention and sell! Your printing must be planned to utilize every dollar invested. For greater printing value consult a creative printer. By creative printing we mean the specialized type of service we have been giving our customers: ideas, modern layouts, new type, rapid service. Just call Lakewood 0832 for our representative and specimens.

Thought-provoking heading, logically developed, is featured in The Gilbert Magazine, organ of Gilbert Printing Service, of Lakewood, Ohio

must be "ceiling-high" and the lock one that cannot be opened except with the proper key.

3. Perhaps, the biggest chance for stock handling to go wrong occurs when the foreman, rather than make a count of paper stock, sends up *more* than is required for the job, with instruction for the pressroom foreman or pressman to return the amount not used. This happens oftenest in the case of paper stock packed on skids. A skid may carry twenty reams or more of stock and is more easily trucked to the pressroom without being uncased. The stock handler may, therefore, see good reason to send up a skid of, say, twenty-six reams when the requisition calls for perhaps twenty reams or maybe less.

The skid is uncased in the pressroom and the pressman loads his feeder and continues until the job is finished. However, it sometimes happens that he uses *more* stock than the requisition calls for, but fails to call attention to the *excess* withdrawal from the skid and the remainder goes back to the stock-room considerably short of what the stock-ledger record will show for it. The stock-room foreman ordinarily will not check the returned stock.

Summed up, this all goes to show that the very best stock-handling system "goes wrong" unless strictly maintained at every point. The importance of accurate stock handling is greatly emphasized when it is considered that from one-third to one-half of every printing job's total cost is represented by materials.

Money can be lost in a hurry by careless stock handling. Inefficient stock handling can incur losses even greater than those incurred by inefficient labor.

★ ★

Imitation Typewriter Letters

Most printers are familiar with two methods of printing imitation typewriter letters: one, the stretching of China silk of same mesh as typewriter ribbon from one gripper to the other and, after make-ready, printing through it; the other, the placing of the silk over the form and running the ends down under the surrounding furniture without stretching the silk extremely tight. Both methods have long been in common use.

A better method, not so generally known and used, is to sew a thickness of the silk around the bottom roller of the platen press. The ends of the silk where sewn should just meet, not lap. This method wears out less silk and in every way is the best of the three. The bottom roller so used should be firm, neither hard nor soft, for satisfactory results.

YOUR PLANT

-properly presented

● Suppose—*just suppose*—a printer wanted to get out a piece of promotion for his plant. How would he go about it to present his services and equipment in a colorful, convincing manner?

● One good way, we think, is shown on the following two pages. There you will find another of the monthly mailing pieces offered by THE INLAND PRINTER to alert and progressive concerns. It is readily adaptable to the special characteristics of any printing plant. It is available, without charge, to the first printer in each city who requests its use.

● Electros of the front and back cover panels (in color) can be obtained from us at cost, as can the oval halftone. (Some printers, no doubt, will prefer to use photographs of their own plants—exterior or interior views.) Layout and copy can be altered as desired. Our sole purpose is to provide a *theme* and the *incentive* to develop it into a mailing piece that will definitely stir up more printing business for the plant sending it out.

● This folder points directly at the printer's own place of business. It describes his service briefly and in a friendly manner. It focuses sharply on name, phone number, and address. It's a brisk, colorful, impressive piece of selling. Why not use it?

Note: The signatures which have appeared heretofore on mailing pieces in this series have been fictitious. This month, however, the name "Millet the Printer" is genuine. For twenty-one consecutive months the Millet plant—under the direction of W. Lyle Millet and William P. Millet—has made use of these monthly folders, printing them and mailing them out to Millet customers and prospects. Consequently, we feel that "Millet the Printer" deserves a bit of spotlight for its laudable (and rare!) persistence. What Millet has done in the way of business-getting, others can do—if they will!



Electros: "Where?" panel, above, \$1.75 postpaid; "Name" panel, \$1.65 postpaid; halftone, \$1.45 postpaid. All three, \$4.85 postpaid.—THE INLAND PRINTER

GOOD PRINTING

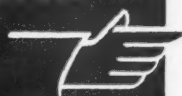
What do we mean by a "fair" price for printing? We mean a price that permits US to make a reasonable profit on every job, and at the same time a price that does not scare YOU off the premises! It is possible, you know, to effect this happy compromise—but it can only be done in a plant like ours, where efficient production methods are constantly keeping the wheels turning. Come and see them turn. You'll be impressed. Or would you like us to send you samples of our work? It's very impressive, too.

We once asked a man what his conception of an "ideal" printer was. And he told us: "An 'ideal' printer is one who turns out a 100-per-cent-perfect job and doesn't charge a penny for it." (The man, we think, was kidding us.) But if you will change his definition slightly—so that it reads: "one who turns out a 100-per-cent-perfect job and charges a FAIR price for it"—then we can qualify, without reservation, as an "ideal" printer . . . You've often wished for one, haven't you? We're confident we can fulfil your very wish.

GOOD PRINTING

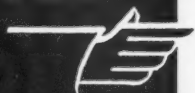
(PAGE 2)

THE NAME



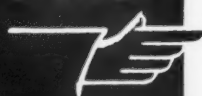
MILLET THE PRINTER

THE PLACE



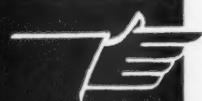
**415 NORTH AKARD
DALLAS, TEXAS**

THE PHONE



PHONE 2-2968

THE REASON



GOOD PRINTING

(PAGE 4)

★ Editorial

What Increased Production Means

IN 1929, the productivity of the printing industry reached its highest index (111.7) but the index of profit on sales, which had attained its highest point in 1927 (106.7), in 1929 had dropped to 97.4. The showing is significant in that volume in days of boom does not necessarily mean profits. Now comes the National Industrial Conference Board with statistics showing general manufacturing changes since 1929, which indicate that the 1929 boom year was "not so hot" in several other ways. For instance, not only do 1937 workers turn out nearly 7 per cent more output than during 1929 but the output for each manhour is 27.6 per cent more than it was in 1929; furthermore, the labor cost for a unit of product is 7.8 per cent lower than it was in 1929. All this despite the fact that the labor cost for each manhour in 1937 is 17.7 per cent greater than in 1929.

It is particularly significant that the increases in the output of the individual worker and of the manhour were largely due to mechanization and improved methods of operation. The figures for industry in general apply closely to the printing industry which in some sections is suffering from a definite scarcity of skilled labor and has been forced more and more to install labor-saving machines and modern methods.

"Labor-saving machinery and improved methods in production do not reduce the available work for labor," says Dr. Neil Carothers, dean of the College of Business Administration, Lehigh University. "They may temporarily reduce the demand for labor in certain lines, but over the whole country they increase it. In the long run, these improvements are the one important means of increasing wages. There is no trick way to raise the wages and salaries of a whole people. Incomes come out of production, and if you want bigger incomes, you must have larger production a worker. You can measure the wage level of any nation by the horsepower developed by its machines. Check this for the United States and Italy or India, and see what labor-saving machinery means in high wages."

Commenting on this same theme, *The American Wool and Cotton Reporter* says, "In every single mill where jobs have been increased in size, the actual earnings an operative have increased. Machine extensions and consequent increased production act to the advantage of the operatives (and the mill) in two ways: First, costs of making goods are decreased, so that more goods are sold at lower prices. Making more goods requires more people to be employed in the industry. Second, earnings are increased, and the earnings of the people are their purchasing power with which they will buy more goods at low prices than at high."

"As a producer of the necessities of life, the worker wants the highest wages he can get; as a customer he wants to buy those necessities at the lowest possible price," says W. J. Cameron. "These two demands have always been in head-on col-

lision. Since we are all producers and consumers in one, we should be able to come to terms with ourselves. Money-minded business justifies its higher prices today by explaining that yesterday it raised wages, and the worker finds his increased wage neutralized by the increased price. Both demands are right: wages ought to be higher, prices ought to be lower. If you want more employment and higher wages, the surest possible way to get them is through lower prices."

Printing managements, enlightened by the experience of others who have followed this principle, are cashing in on it because they have learned that increased production means a less cost to the consumer of printing, increased sales, a quicker turn-over, consequent greater ease of meeting increased wages and more certain realization of profits.

Public Relations to the Fore!

EACH PRINTING ESTABLISHMENT, proportionate to its size and influence, has its own definite problem of public relations. The printer is a "seller," the public is his only "buyer." The attitude of the former determines, maintains, or loses the good will of the latter. It is important, therefore, that a printing establishment, be it large or small, have a well-conceived policy of public relations and at all times observe it carefully as it goes along.

Concerning its policy of public relations, the president of a great railroad declares it is both definite and simple: "The company desires to be regarded as a good neighbor in all of the communities which it serves and by all the people with whom it has business relations." The president of a great manufacturing concern says, "We try to cause our community to be grateful for our presence." A medium-size printer in a mid-western town outlines his policy this way: "We delight in our workmen and their workmanship; we pride ourselves in the confidence of our customers; we profit in the satisfaction of serving both, as well as the community about us." It is needless to continue citation of public-relations policies which are almost numberless.

But the desirable policy concerning public relations must, of necessity, be built on the fundamental principles of truth, righteousness, and justice. It is the one big job of printing management to see that its relations with the public are founded on such fundamentals, and that the spirit of the fundamentals actuates all its transactions and relationships.

Four distinct divisions of human effort are involved—ownership, management, producers, and customers. While the last named pay all the bills, all four are entitled to a square deal in the proceeds: The customer to *full value* in goods or services for the money he pays; the producers to a fair share of the proceeds resulting from their efforts and skill; the management to equitable compensation for its planning and

manipulating; the owner to a return on his investment, equal at least to the average return on the nation's invested capital. But the crux of the whole scheme is in giving the customer *full value*. Waste, inefficiency, blundering, ignorance, lack of skill, arbitrary working conditions, obsolete machines and equipment, and a score of other deficiencies for which all four of the human elements are guilty, from ownership clear through the organization, have so cluttered up the price of printing that the customer is not able to buy as much for his printing dollar as he ought or as he would like. The consequence is that a large ratio of the industry's productive capacity stands idle. So long as the printer continues to slur over these conditions, his public relations will fall short of the ideal and his profits remain uncertain and shadowy.

It is essential that either our policies be revamped or that we strive more earnestly to live up to them as they stand. For in how well the printer performs his particular business job according to the highest standards of public relations, is the measurement of his contribution to the community and of the community's gratitude for his presence and neighborliness.

Trained Salesmen

A RECENT survey conducted by an association of buyers revealed the startling information that of the salesmen who called on these buyers, 15 per cent did not know what their products would or could do for the buyer, and could not answer simple, non-technical questions about their product; that 25 per cent talked on extraneous subjects; and that 28 per cent offered no information of interest or value. Only 32 per cent, practically one out of every three, were competent, trained men who knew their product and what it could do for the buyer and could offer helpful suggestions.

Sixty-eight per cent of these salesmen were a waste in the industries which employed them, and wasteful of the time of industries on which they called. What is wrong with such a picture? First, the men selected to be salesmen were probably not of the right type—in personality, in appearance, in bearing, in mentality. Second, the sales managers were either too incompetent, too lazy, or too ignorant to train properly the men so selected *before* they were sent out. Third, the management failed to support them in their efforts at selling—gave no supervision or directions, required no accounting of their successes and failures, furnished no further schooling in the merits of the products and what they would do for the prospect, and, finally, did nothing to “pave the way.”

Salesmen are the “front line” men in the great battle of competition. It's tough going and they need help from the organization behind. There is nothing like a vigorous barrage of advertising literature to prepare the prospect for the salesman's personal conflict with him. There is nothing like “successive waves” of convincing proof that the product is as represented, will do what is claimed for it, and is needed by the prospect to make his own operations more successful.

In the printing business, much of the product is sold by the proprietors; only in the larger establishments are any number of salesmen employed. But whether proprietor or salesman, thorough training and preparedness, backed by whole-hearted support of the producing organization behind, are essential to an honored place among the 32 per cent of successful salesmen who can do something for the buyer—furnish the “barrage literature” and “successive waves of proof” so essential in making his own salesmen effective business-getters.

Writing Up the Order

S LOVENLINESS ought to have no place in any kind of a printing house. Especially ought it to be taboo when it comes to writing up the orders. Too many salesmen are allowed to be slovenly in this respect, with the result that a large amount of waste creeps in which could be avoided if enough time were taken in the very beginning, when the order is written up, to make it “fool proof.”

In that sprightly little publication of the San Francisco Club of Printing House Craftsmen, *The Pi-Box*, for June, Ivan L. Giusti writes on what the plant expects from the salesman—and what it doesn't get. “The average salesman in his daily grind for business is apt to overlook many important details when sitting down to enter orders,” says Giusti. “On the surface these may seem unimportant, but often they are the cause of annoying and expensive delays.” Among some of the common examples resulting from the salesman's slovenly habits in writing up his orders, he recites these:

The salesman may write 7 by 10 inches on his order, when the actual size of the copy is 6¾ by 9¾ inches. Eventually someone must hold up the work to ascertain which size is correct. An obvious time loss.

The salesman accepts the customer's, “I'll tell you how many I want when I see the proof,” jotting this message down on his order. Ten to one the quantity is overlooked until it is time to go to press and then there is a hectic time finding out.

Maybe the salesman writes, “For color, see me.” But as he is supposed to be “outside” most of the time, he seldom is to be found at the critical time when the pressman must match color. More loss of time.

Another pet expression of the salesman is “stock as usual” or “suitable stock.” Innocent looking words, but a lot of potential grief is stored up in them. How many orders have had to be run over because the stock used did not suit the customer.

“Composition, like copy” and “cuts furnished” leave a lot to be guessed at and too many times lead to the necessity of resetting or making new cuts, thus creating expenses that were not contemplated.

Unless a salesman is also a competent production man, he should never be allowed to make out the job ticket. This should always be done by the planning and production man, who is required to visualize every step in the production of the job and to anticipate the want of information and of material by the shop executives as the work comes under their jurisdictions. Salesmen, slovenly in making out their orders, assuredly cannot be trusted with the details of a job ticket. It stands to reason that an order carefully made out in detail by a meticulous salesman will be a tremendous aid to the production man in planning and writing up the job ticket. Management has the task of training salesmen to be punctilious in making out orders so that production may be carefully and economically planned. Most salesmen, of course, will feel that the above principles are elemental. Many salesmen overlook them, just the same. And carelessness means waste.



Color **TYPOGRAPHY**

● By **REX CLEVELAND**

The first of a series of articles on the use of color in typography. Red, probably the most widely abused of colors, is here discussed in its correct relationship to effective printed literature. Use and misuse are illustrated

NO LONGER DOES the mere use of color in an advertisement or sales piece insure that it will be seen and read before others with which it is competing. This is a fact which alone should make the user of color apply more ingenuity and constructive thought to any printed piece on which he contemplates using an ink other than black.

In the series of articles of which this is the first, the writer will attempt to show the proper and improper uses to which this very effective medium may be put by

—and quite often *misused*! Red is an attention-getter and an eye-catcher, but its very nature prevents it from being an eye-holder, especially if used excessively. Employed too often or in too great a quantity as a second color, red becomes commonplace. Usually it will be found that a single spot or line of red will suffice to catch the eye; where it is used in every other line of display (as in the "Acorn" announcement on this page) it becomes confusing and irritating. Notice also, that in the example mentioned, the

of black type on red ground is not sufficient for purposes of legibility, unless the red is a very light tint. Also, the intensity of the color tends to reduce readability, and causes irritation in reading. An example of this is to be seen in the "Desmond's" announcement. Even the pure red used in this case tends to reduce the legibility and the readability of the black type with which it is overprinted. The reason lies in the lack of contrast and in the intensity of the background color. (Note also the incongruity of red as a second color for this subject; red is not appropriate in a white-shoe display, nor does it tie in with the seasons mentioned. Red is hot, loud, and strong, and certainly not feminine enough for an ad of this nature, appealing as it does to women.

A striking example of the effective use of red as a second color will be noted on

The ACORN
PUBLISHING
COMPANY wishes
to ANNOUNCE the
opening of its modernly equipped.
NEW PLANT, and to wel-
come you to come and see
us at any time in the future
when you may need our services.

3509 EAST OAK AVENUE
LAWDALE, TENNESSEE

"Spottiness" personified! Too much color used—and used in the wrong places. Words meant to be emphasized are actually subordinated here

ANNOUNCING
a new line of ladies' white
shoes for the Spring and
Summer seasons. These
shoes are a European im-
portation and altogether
exclusive in this country
and with this store only.

•

DESMOND'S
29 South Maple Street at State

Copy, especially in small type, printed over red, is almost worthless. If second-color background is to be used, keep it light to afford contrast

TOOLS ARE THE FRUITS OF CIVILIZATION

This presentation of wood-
working tools manufactured
by the Akron Company is
made for the selection of
complete hobbyist tool kits.

**AKRON
TOOLS**

REVERSED COPY ON RED

Simple, direct message printed effectively in two colors. Reversed copy on red is here satisfactory as type is bold. Light-face type won't do

the practical printer who has experienced sad results, or even mild difficulty, in the use of a second color. This, that future use may be greatly facilitated, and all, or nearly all, danger of costly and embarrassing mistakes avoided.

Red has been selected as the first color to be considered, not because it is the versatile color which common belief makes it, but because it is the most used

words which were supposed to stand out are in reality subordinated to the rest of the copy. This is because of the light type face employed and the fact that the color becomes commonplace (and distracting) when used so profusely.

Red is not particularly well adapted to use as a background overprinted with black, especially if the red is a darker shade. It will be found that the contrast

the cover of the "Akron Tools" booklet. Here red has been used advantageously and appropriately as a background color. The message to the retailer is well displayed in reverse on the red ground, and the two lines of heavy type in black on white stand out with plenty of punch. Bear in mind, however, that the use of white reverse letters on a red ground must be closely watched. In the case shown,

for instance, if the type face employed had been light-face, and if there had been more copy, necessitating a smaller size, the result would have been ruinous. Reverses in white on red must be large or bold, or both, in order to save the day.

The truth of this is demonstrated in the reversed "Desmond's" announcement as shown here on this page. For here the intense red blurs the letters and ruins legibility. The type face is not bold enough to contrast with the color, and the general result is a futile attempt at emphasis.

The title page of "The Proof Press," reproduced herewith, illustrates a nicely balanced use of red. Observe that the red does not detract from the readability of the page, and note too that the initial T is of a larger size than the text type, so that it is not subordinated while serving its purpose as a decoration. In this connection it must be remembered that all colors are weaker than black, and that in order to offset this, a bolder or larger face of type must always be employed for the words or lines printed in the second color. Otherwise, a detrimental subordination of the color line will result. An excuse for using red in a printed word or group of words is extremely rare.

thought should be given to this application of red, however, before any ad of importance is actually printed and delivered to the customer as an example of one's best efforts.

As the second color of two-color illustrations, red can be made to play a very important part. A good example of its effective use in this manner may be seen in the "Out in Front" mailing-piece cover shown on the third page of this article. Here, a blood-and-thunder aspect in the illustration is appropriate and justifiable. Many types of two-color illustration will be found to lend themselves quite readily to the use of this color, the main things to watch being fitness, adaptability, over-abundance, and strength.

The value of red for illustration or for backgrounds may sometimes be greatly enhanced by employing Ben Day screen tints and shades. Reverses may be made in this medium and many of the darker tones may be obtained by overprinting a solid red area with a tint of the first color. The effect of two reds is easily obtained by using Ben Day tints along with the pure red. Effects obtained in this manner are usually very interesting and well worth the money spent on the tint blocks.

Further note should be made of the use of red for emphasis and for initials, as in the "Red Dragon" magazine-article page reproduced herewith. It is quite apparent that in three cases out of the five in which red is used in this example, the misuse of it has defeated its own purpose. Instead of a gain in emphasis, the result has been a subordination of the very items which most needed a push. In the other two cases, in which a bolder face of type was employed, the effect was entirely satisfactory, emphasis being obtained along with a certain decorative attractiveness and eye-catching value.

Too much stress cannot be laid on the fact that such gross misuse of red as is illustrated in the first three cases on the page mentioned is the greatest pitfall to be encountered in using any of the more intense colors in this manner. The very intensity of such colors as red, orange, bright green, and the like, is the misleading factor. In most cases of this kind which one sees, the job would have looked better printed in one color only. In the "Red Dragon" specimen, every character printed in light-face red should have been in a much bolder face of type. That way, the red characters would have been as

You can't reverse small type on red and expect to have anyone read it. Intensity of color is fatal here to legibility. Large or bold type is needed

Typical title page utilizing red as a frame and for decoration without reducing legibility. Observe that red is used very sparingly in the copy

Appropriate use of red; size of heading makes it strong in second color; other elements in red are spotted to carry the eye in logical course

Yet, emphasis can be obtained by using red boldly and prominently enough, as illustrated in the "Swastika Paper" display on this page. Used as in the word "Paper," red acts as a good eye-catcher. In this advertisement it catches the eye at the top of the page, and, through the medium of the row of red dots, carries it through the message displayed in black, and so down to the signature. Much

One must take care, though, that too-small type sizes are not used for overprinting or reversing on such backgrounds, as the dot formation of the screen reduces type legibility considerably. This becomes even more serious if coarse screens are employed, or if a pattern Ben Day is used as a background, the pattern or dots merely confusing the characters and causing difficult reading.

strong as the black. But under no circumstances should any of the less-intense colors be made use of in this manner. The reason for this is that in order even to bring the tone of the colored characters up to that of the black in intensity, it would be necessary to print them in such a large or bold face of type as to be all out of proportion to the text type. And if printed in the same face, merely breaking

the form for color, these words or characters would be so subordinated to the text as to be virtually lost.

Another warning against the use of red as text type should be made here. The dazzling effect of this color upon the eye causes a strain that is irritating to the average person; eye-fatigue results after reading a few lines. The writer suggests that the typographer so using the color for any great amount of copy be forced to read about six pages of it through to the bitter end.

As a further caution against using color in an incongruous and superfluous manner, look at the remarkable illustration of the room interior on this page. This picture actually was used in an advertisement for oil-burners. The general idea seemed to be to make it look as hot as possible in the room, but somebody went a little too far and made it look hot outside too! Color here is used practically every place where it shouldn't have been used. Now if the toys, the lamp, the fireplace, pictures, and one of the chairs had been pure red, with perhaps a tint of Ben Day red on the curtains, walls, and the child's dress, the result would have been reasonably satisfactory. Common-

rious hues of red between it and the two secondaries, orange and violet, of both of which it is a part. Complementary to red, and greatly enhancing it—if the two are used together carefully—are the various tints, shades, and hues of green. Much care must be exercised when using red and green in combination, as the intensities of both, and their opposite positions in the spectrum, may easily set up a light vibration which is hard on the eyes. Separating the two colors by a line or area of white, brown, or black usually prevents this clash.

The psychology of red (or any color) falls into two divisions, namely, its effect upon the senses, and its association throughout the formative period of all humans with such things as fire, danger, and the like. A list of these associations and of the various effects upon the senses would be long and out of place in this article; and with a little study of red's effect upon oneself and others under varying conditions, it is possible to obtain considerable data which may prove invaluable on the next occasion when the color is used.

A little study and observation of the basic uses of red will pay handsome divi-

'Way Back When

Excerpts from old files
of THE INLAND PRINTER



An elastic-faced printing type is the recent invention of R. H. Smith, Springfield, Massachusetts, for which a patent has been secured. It consists of a hard-bodied printing-type whose printing character is made integral with the body. An elastic coating or cushion is molded and vulcanized to the type body, the character projecting into the elastic coating, forming an elastic-faced printing character, which is supported and secured firmly in place by the type.
—December, 1885.

Have you noticed that some foundries in the West, calling themselves first-class concerns, actually put up a majority of their fonts without colons, semicolons, or diphthongs? I hope your magazine will be exerted in the interests of those printers who do work properly, and who need those characters.—A BOSTON CORRESPONDENT.—September, 1886.

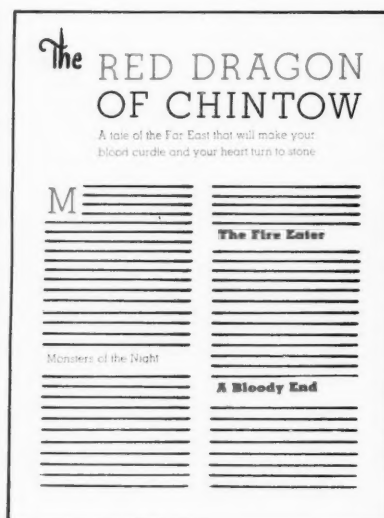
An apprentice in a New England town, in renewing his subscription, writes, under date of September 16: "I am a young man struggling along, trying hard to learn the trade in all its branches. I am away from home and all friends, but am working in a good office, and I know it, and shall stick. I was compelled to wait till pay day before I could remit, and I will have to deny



Here the second color adds strength and is appropriate to the subject. Emphatic but not distracting, the red as used here does pay its way!

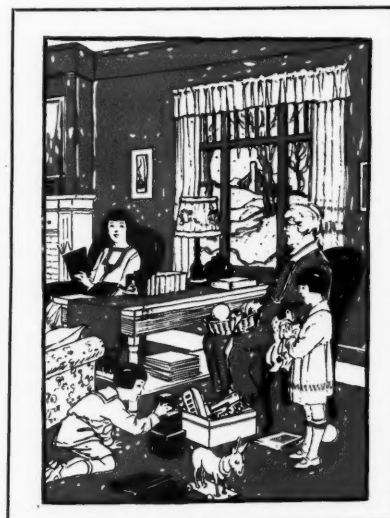
sense should have told the user of color in this case that the thing was being overdone. One must look carefully at this illustration in order to find the illustration at all!

The color red lies at one end of the spectrum, next coming orange, then yellow, and so on. When mixed with white, red produces tints such as pink. If shaded with black, darker values such as Indian red are obtained. Too, there are the va-



Red is a total loss here. Subheads on the left are too light in weight; and use of color elsewhere breaks up unity of design, gives spotty effect

dends; proper use of a second color can add immeasurably to the effectiveness of printed matter. On the other hand, many an ambitious piece has been badly botched by injudicious color application. The examples given here should afford a key to the commoner uses, and abuses, of red. Other basic colors will be discussed in subsequent articles. It is hoped that they will encourage printers to do original and constructive work.



More like a scene of carnage than a cozy interior. The artist went wild here and badly over-shot his intention. Use red logically, carefully

myself a few things, but I do so willingly, knowing that, if I live, some day I will stand with many other good workmen, and look back with pride upon the days I stuck to the trade and THE INLAND PRINTER." That boy's head is level.
—October, 1886.

Notwithstanding the large discounts offered on type made by American foundries, and the excellent quality of metal generally found therein, it is reported that De Vinne and Company, New York City, has lately imported from Figgins', London, a ton of body matter.—1886.

Specimen Review

By J. L. FRAZIER

Items submitted for comment must be sent flat, not rolled or folded. Mark "For Criticism." Reviews cannot be made by mail

THE TEMPLE PRESS, of Philadelphia, Pennsylvania.—You did a fine job on the specimen portfolio, "Collins Parchmentone." The cover has both character and punch and is sensibly modern in layout.

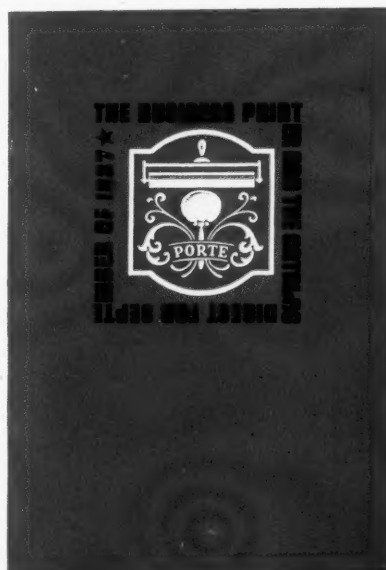
C. M. WILSON, of Atlanta, Georgia.—With the larger leaf cut to the form of an octagon, and others, though stepped off at the bottom, cut otherwise to conform, and tied with a purple ribbon at the top, the Optimist Club Charter Night program is a dandy. Rough yellow cover stock was used, and printing accomplished in purple matching the ribbon. As might be suspected where leaves are stepped, the extension gives the subject of a particular leaf, like "Menu" and "Creed," so it is easy to turn to just what one wants to find in the program.

THE BROOKSIDE PRESS, of Stamford, Connecticut.—Layout and display of the blotter, "Printing," are excellent. Indeed the only fault is the type in which the title is set, Garamond Bold Italic. Of course that is a good type, but it is contrary in design and so inharmonious with the monotone square-serifed type used otherwise. For the line to maintain the square effect of the other type and the layout, also the square paneling in colors, the line should be in caps of a similar style. Incidentally, the lack of uniformity around the signature overprinting one of the blue panels is so uneven as to be displeasing.

O. D. JENNINGS AND COMPANY, of Chicago, Illinois.—*Tips and Topics* continues one of the most sparkling house magazines which come to this writer's desk. Seemingly no photograph is considered for a halftone unless it has the re-

quired snap, and then good plates are secured, good paper selected, and the printer, therefore, being a good printer, does the job right and everyone has something to be proud about. Ink slightly off black, inclining in the issue under consideration to green or blue—it is hard to tell here—adds life and interest, tends to make the halftone prints more photographic. Congratulations all around.

HECTOR C. MATHESON, of Timaru, New Zealand.—Specimens you submit are of good grade, and while you did not handle the inside pages of



Cover printed in bright orange, with design in reverse, type black. Organ of The Porte Press, Salt Lake City, Utah, an outfit whose work always seems business-like and highly artistic

the mailing folder of THE INLAND PRINTER series, "You Won't Get It Unless You Ask for It," as it was shown in these pages some months ago, still it is an equally effective layout. When using red for borders, ornaments, and display lines of type forms, we know the temptation to use the process red with which pictures are printed in connection is great, still the red inclines to blue and isn't nearly so good for the purpose as vermilion or an orange red. The bluish red tends to dull the black or other dark color used with it, whereas the red inclining to orange reflects blue upon the black, so brightens it as it is brightened by the addition of gloss.

THE MUTUAL PRESS, of Lynchburg, Virginia.—There are some mighty fine examples of publicity printing in colors in the package you submit. You fill the bill and leave local concerns

A Word FROM DR. DRAKE



One thing about Drake service that seems to be appreciated most by our customers is what might be modestly called . . . AN UNCANNY ABILITY TO INTERPRET INSTRUCTIONS. Sold one very much pleased buyer . . . "Drake saves us money by being RIGHT the first time."

THE DRAKE PRESS
322 South Broad Street
PHILADELPHIA, PA.

A good demonstration of how to warm up selling copy by creating a character and letting him do the horn-blowing for you. Smart mailing piece!

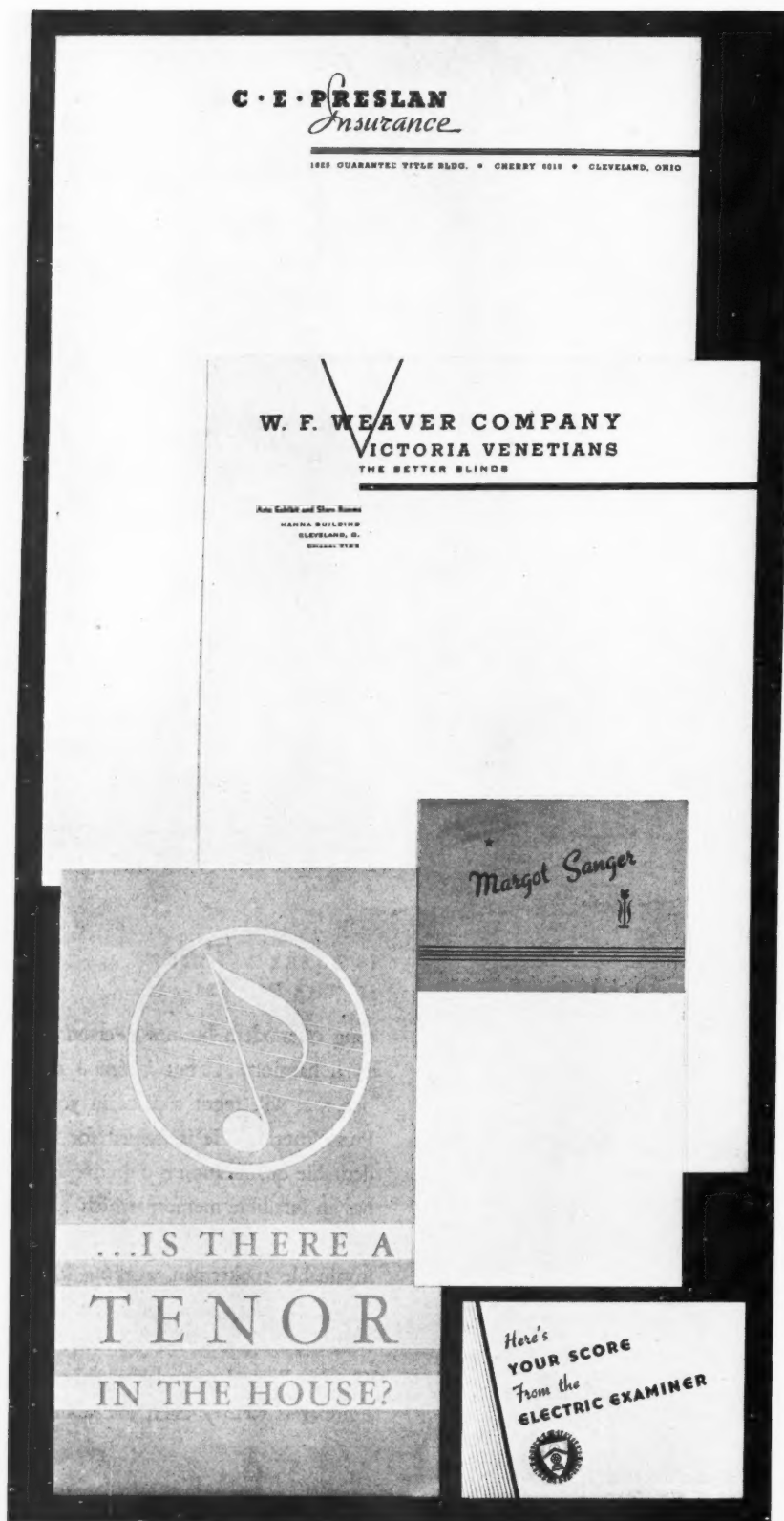
with no reason for going out of town for a high-grade service. Your own blotters represent the best, at least the most outstanding, craftsmanship, though the Little Theatre's season program is very smart. In two or three pieces, the card for the Carter Glass Colony as an example, types of inharmonious shape are combined, the effect being made worse when, as in this case, the lines are crowded. Watch these two points, which fortunately are apparent only in the smaller and unimportant work, and your already good work will be improved.

G. H. BISHOP, of East Finchley, England.—With wide blue bands bled across top and bottom and narrow ones just inside, the crown as an ornament and the word "Coronation" in rather large Goudy Text, the only large display, your blotter is both attractive and impressive. Instead of centering, which would give a commonplace look, the title is quite to the left side and the text group just below, similarly to the right, starting in fact on a line with the end of the word "Coronation," an effect of action being suggested. The greatest lesson this simple form teaches is "Simplicity," which doesn't mean being plain but being arranged so there are the fewest possible number of parts in the form. Too many lines in color are of course disconcerting.

R. J. HANLEY, of Buffalo, New York.—While the effect of the light brown ink on the very slightly lighter stock of the same hue is most attractive indeed, still there is so little contrast



Over this cover's light blue stock a dark band of blue-green has been printed. Type and ornament in black. Designed and set by E. H. Cagley



Eino E. Wigren, of The Graphic Press, Cleveland, Ohio, has these, among other distinguished specimens, to his credit. The letterhead at the top is in a blue-green. The Weaver heading makes use of black and a dark red (Victoria Venetians). The "Margot Sanger" booklet is of two-tone paper, blue on the front, with the top section (ecru) turned over to provide the contrasting color

between color of ink and background (stock) that the card, "Officers and Committee Chairmen for 1937," is hard to read, except in the very best light. A business card for Paul Kompalla is of interesting, effective layout, but unattractive because of the use of the ugly Broadway type for the name line. Certainly, presenting an extreme in contrasts between elements, the face is not in key with the sans-serif type used otherwise and in which the elements are of even weight, that is, monotone. However, no fault whatever may be found with the exceptionally fine letterhead of the Artcraft Engraving Corporation, on which, our compliments.

JOHN B. WATKINS, of New York City.—The folder, "Messaggio dall Italia," is a beautiful booklet of four inside pages. On the characterful pink cover paper, suggestive of Italian hand-made stocks, a distinctive leaf and flower ornament appears in the upper left-hand corner printed in light green, a deep purplish blue, and brown. The title is lettered below the first two words in a condensed letter without serifs but with contrasting stems and hairlines, "Messaggio dall" being in one line and "Italia" in large free curve just below and on the right-hand side, in part interlacing the first line. Inside pages with characterful illustrations and typography are printed in deep gray-green and a rich blue on light gray paper. It is a most unusual color combination but is impressive, not only on its merits but for the reason of its being such a rare one.

HARRY A. BELYEA COMPANY, of Portland, Maine.—Set in smart new types and printed in a rather light blue, soft at least, and rose, your letterhead, envelope, and card, featuring the same layout motifs, are decidedly characterful. Aside from the fact that the line, "Advertising," is objectionably letterspaced on the letterhead and for that reason, and because printed in a weak color, the rose, doesn't stand out as it should, there are no serious faults with any feature. While an important word may be letterspaced and secure emphasis thereby there should not be too great a variation in letterspacing, and when it is too great a word loses its identity. Again, just as a thought to illustrate a point which might get one into trouble if the idea were carried too far, the line, "Advertising," is rather too large for the name on the envelope. Here, printed in the blue and not so widely letterspaced as on the letterhead, the word stands out, we think, more than it should, whereas on the letterhead it is scarcely visible.

MIGUEL GOMEZ, of Santander, Spain.—We don't recall a more striking and beautiful blotter than yours headed "Salud, Felicidad y Prosperidad." At the left on the silvered non-blotting side a monumental figure of a woman is blind embossed, the effect, we believe, being superior to embossing on white or any color. At the right appears what is apparently a greeting, the figures 1936 and 1937 where they appear in the text being printed over white stamped panels, this part being in characterful lettering (for the title) and type printed in black with a cursive initial "D" in red at the start of the text. The signature is very small, in four lines beneath the figure on the left side. A large folder featuring a flower picture in pastel hues with a die-cut panel of heavier paper around it not only utilizes fine papers but is exceptionally well printed. Frankly we did not know the graphic arts were so highly developed in Spain or could be in a country having less than half the population of the United States. We salute you on your fine craftsmanship and high ideals, Senor Gomez.

JOPLIN PRINTING COMPANY, of Joplin, Missouri.—Advertisers and users of printing in your town couldn't get better work for the purposes in New York City or Chicago. For the most part

publicity printing, folders and booklets, the items emphasize those qualities of punch and directness so essential in getting the eye and the mind back of it to act. It is all quite modern—in the best sense, that is, which means it is not in the least bizarre, and this in spite of the fact that color, one of the most valuable attributes of printing, is extensively employed. Good use is made of bands and panels in color. In fact the only thing we have noticed in the work which suggests the need of change, and in view of the prominence of fine qualities it is relatively unimportant, is spacing of lines which are sometimes too crowded, especially when matter is set altogether in caps. A type face which in upper- and lower-case may be set solid cannot be when only caps appear. In lower-case, remember, there is the lane which is automatically supplied between lines by the shoulder at the top of most lower-case letters.

SAINT PETERSBURG (FLORIDA) PRINTING COMPANY did a highly commendable job on a case-bound annual for the Florida Military Academy although the pressman's work doesn't show to the advantage it should, due to halftones being made from snap-shots which for the most part are lacking in pleasing gradations, also in contrast. Where the photos are good, which is true however in too few cases, the halftones have snap. Type is uniformly well printed though on the whole the impression represents rather too soft a kiss. Although some of the lines on the title page are crowded too closely, particularly the three of the sub-title, and the groups are too uniformly spaced down the page, typography is good. The cover, with title in upper left-hand corner and emblem in the lower right-hand corner, gold leaf stamped on light gray-green cloth, is attractive, dignified, and yet impressive, and with end leaves printed with a halftone of the campus bleeding off on all sides there's an effect of finish and quality which would not be evident otherwise. Incidentally, the air view of the campus is printed in light green and so quite in key with the gray cloth which, as stated, has a tinge of green.

STOW COLLEGE SCHOOL OF PRINTING, of Glasgow, Scotland.—Although the presswork is a bit slurred and printing rather too weak, the text pages of the 1937-38 prospectus are typographically pleasing and readable. However, a very serious mistake was made in the colors of the cover. Stock is dark, strong green. Extending from top to bottom of the page is a series of bands, the inner one about two inches wide, width grading down from this one outwardly on either side, printed in a strong violet. Color harmony is quite all right but the type matter, Caslon Light Face, printed in a stronger violet, is scarcely visible against the violet bands and the green paper. The error of backgrounds being too strong in relation to type matter is frequent, and a warning against the error is urgently needed. The cover of the other booklet, "Classes in Printing," is striking, modern lettering in two instances being reversed in color panels and with an impressive halftone in the middle showing the inking apparatus of a press. Type matter inside is Bodoni, widely line spaced, and on the coated paper used with halftones bled off the page in various ways creates in these pages a decidedly impressive effect. Presswork is better than on the antique paper of the other booklet.


WHILE the cover is commonplace, the latest year book of the City of Gloucester (England) School of Fine Arts is commendable just the same. Across near the top, between two-point rules bleeding off, appears "City of Gloucester" in sans-serif caps in a rose. Similarly handled, "School of Fine Arts" appears near the bottom. Squared up in the middle, "Year Book, 1935,

JOHN CRAIG

R. L. PATTERSON


LINOTYPE COMPOSING COMPANY
 LINOTYPE COMPOSITION
 MAKEUP AND MATERIALS

196 ADELAIDE ST. WEST
 TORONTO, ONTARIO


**LINOTYPE
COMPOSING COMPANY**
 196 Adelaide St. West
 Telephone AD 3562

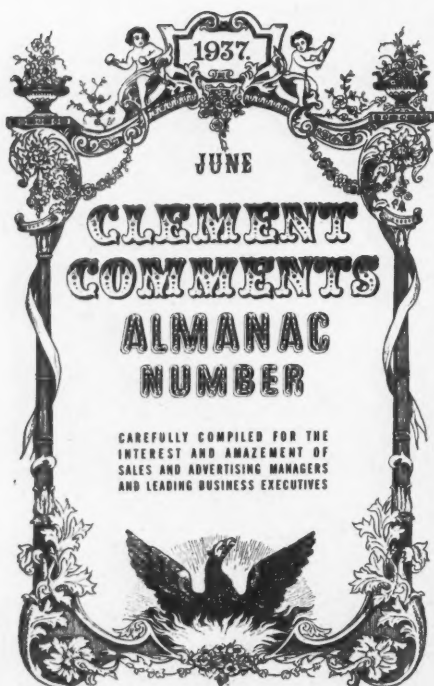
CAIRO
 (Also Known as Symbio)
ON THE LINOTYPE

LINOTYPE COMPOSITION
 from machines kept in the best of condition and fitted with the
 latest in metal feeders ensures clean, solid, properly justified
 and trimmed slugs, reducing your make-ready to
 the minimum. Your press-work will reflect the
 quality of your composition. For economy
 and efficiency... use our Linotype
 Careful Attention to Copy
 Best Results Cooperation
LINOTYPE COMPOSING COMPANY
 196 Adelaide Street West Phone Adelaide 3562

JOHN CRAIG
 H. J. PATTERSON

LINOTYPE COMPOSING CO.
 Trade
 Compositors
 TELEPHONE
 ADELAIDE 3562
 196 ADELAIDE ST. W
 TORONTO

**LINOTYPE
COMPOSING
COMPANY**

Here's visual evidence of the effectiveness of the Linotype Composing Company's promotional efforts. Letterhead has black type, with ornament and rule in light blue. A similar color scheme is employed on the envelope's corner card. The Cairo folder makes use of a light green background (illustration in reverse). The blotter is printed in dark green on light tan stock, rules in old rose. Silver and black are happily combined on the company's very attractive business card which is on a cream stock



Clement's house-organ never appears twice in the same garb, and it's always a treat to see. The June issue (5½ by 8½) was illustrated with old-time woodcuts and was printed on orange stock. Cover is shown above; title page below. This is printer's publicity of an unusually high order. Editor: W. C. Thomas



1936" appears in four lines in black with rules between the lines and with several graded ones below the group, these rules in contrast with the others, which are thinner, being in the rose. It's the type of page that might be said to "be no disgrace," but a page which doesn't cause one to enthuse in the least. The title page is a lot better though the lines throughout, altogether in caps, are very crowded. Room for the necessary spacing out could be had by leaving out the parallel rule bands above and below "Year Book, 1935, 1936" in three lines. Again, considering so little space between lines there is often too much between words. There should be a relationship in spacing, in short, there may be more between words when lines are widely spaced than when they are crowded. Most of the examples of students' work in display are well designed and displayed, in fact work in this respect is for the most part highly commendable, but in many of the examples the same two faults mentioned in connection with the title page, lines too closely spaced and words too far apart, occur. We suggest that this matter be given serious thought as, with more difficult features so well handled, it is a shame to have such faults exist to detract from the good features.

THE VASE PRESS LIMITED, Thrapston, England.—There's always an unexpected angle to each new issue of your house-organ, *The Vase*. Number 74 is no exception—in fact, that "pop-up" novelty in the center makes it almost unique. The "pop-up," however, operates on a principle different from that of the "pop-ups" familiar in this country. An ingenious bit of folding combined with a small metal pin causes a die-cut, vase-shaped piece of cardboard to swivel into an upright position when the spread is opened. We don't know whether this particular bit of mechanism has been used outside of England or not, but to our way of thinking it is neater and more effective than any of the similar devices we have had the privilege of examining.

THOS. P. HENRY COMPANY, of Detroit.—Another of your very ingenious die-cut mailings is before us and we give it our unqualified okay. "Five Steps in Buying Good Typography" is a tricky piece to try to describe, but we'll attempt it, because of its novel treatment. Folded, the piece is approximately 9½ by 3 inches, with the title at the left, and with numerals (1, 2, 3, 4, 5) stretching away in a diagonal line to the right. Each numeral is on a different-color strip, alternately

blue and tan (the stock). Unfolded, the piece is seen as a series of separate copy blocks; the effect is of a series of five mailing cards, laid one below the other and each projecting to the right a little farther than the one above it. In other words, they're arranged to form "steps" down the right-hand side. The alternating blue strips are now seen as borders on each card, and serve to set off the five blocks of copy which are headed: "Take a Tight Grip," "Face Your Competition," "Pick the Typographer," "Choose the Thos. P. Henry Company," "Dial Madison 1950." This is a first-class piece of promotion, putting over a complete sales story in a fresh and punchy manner. When an advertiser breaks away from the routine approach as successfully as this we're ready to stand up and cheer. Keep up the good work!

MERCHANT VENTURERS' TECHNICAL COLLEGE, of Bristol, England.—Some of the smartest display typography we have ever seen in any book exploiting school work in printing appears in the "Year Book, Session 1936-37." There is not an old-fashioned type in the book, and it is often the use of such rather than the handling which makes so many school annuals mediocre. Indeed, an investment in good types gives the printer more improvement in product for the money than he can get from any other investment to that end. A neat and orderly if, as far as layout goes, ordinary typographical composition becomes interesting and attractive when modern, smart, characterful types are used on good paper stocks. It has happened many a time, and yet altogether too few recognize the fact. Few faults of consequence exist. The advertisement, "They Wanted the Best Gas Heat," disturbs and rather discourages attention through lack of unity, the several parts seeming different things rather than one as they should. Indeed, with so many pronounced units in the display a border was clearly indicated whereas only top and bottom bands ending in corner pieces are used. In this respect alone there are two units whereas with a complete border there would be but one. Understand, very fine advertisements are designed without borders, but the parts are close-knit and not scattered, and the form of the layout will be found to give unity. While there are cases where lines are a bit crowded this fault is less characteristic of your work than that in other school books of the kind we've seen. And presswork, especially on the halftones, including some in four colors, is fine.



NINE LIVE REASONS why hand set ads by Katz will satisfy you... Number One is ALERT PERSONAL SUPERVISION

1220 MAPLE AVENUE *Katz* PROSPECT 1018

When better blotters are produced this Los Angeles typographer probably will produce them. The tie-up with an excellent illustration is tops. Type is in black over green tint

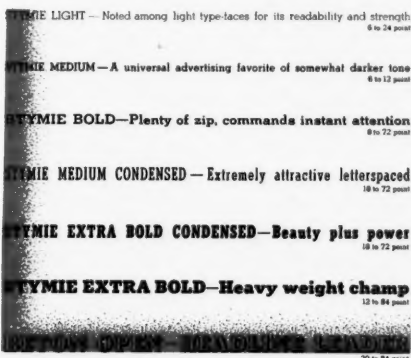
THE W. F. HUMPHREY PRESS, INCORPORATED, Geneva, New York.—The new cover of *Printed Punch* is a big improvement. We take credit for advising you that the old was not "all there"—you get full credit for the new. It's a graphic sermon on the power of simplicity. First, there is the plate printed in red and bleeding off all sides with an open panel for contents. Over the panel across the top "Printed Punch" appears in a single line of large upper- and lower-case letters. Real punch here! The signature group of three lines is similarly printed over the red just below the open panel. The page proves that extremely black types are not essential to strength of effect. Inside pages are clean-cut in appearance and extremely readable, with text in twelve-point Garamond Old Style, display in Garamond Bold. Indeed, the only fault is that there isn't enough air around the heads, or between them where they are in two lines.

PAN-AMERICAN PRESS, of Baltimore, Maryland.—The second color on your own letterhead is so dark and dull, and so little type appears in it, that one instinctively asks, "Why twice through the press?" Too, the diamond-shaped units, which are the items in this second color and which are used to divide the three items on the name line, are not as pleasing with the sans-serif caps as either squares or circles would be. With name, street, and city all in one line across the sheet and in the same size of type, relative importance of the three is not indicated. Surely the firm name is of greater importance than street and number! The Batson heading would be better if the name set in the form of an arc over the cut of the eagle were a longer line, or if the line *under* the cut were shorter and there were more space between this group and the band below. As it is, there's that displeasing pyramid (not inverted pyramid) contour and an effect of bottom heaviness. Note also that monotone sans-serif type doesn't harmonize well with Bodoni Bold. Furthermore, the art technique of the eagle cut is such that an old-style roman would have been more appropriate.

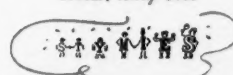
PORTLAND PRINTING COMPANY, of Portland, Oregon.—It's not only a beautiful sentiment but also an exceptionally fine piece of printing that you have produced as a tribute to the late Evo H. Thies (1887-1936), one of the former heads of your company. On Japan paper, French-folded, deckle-edged—the full size of the sheet opened out being 25 by 38 inches, folded twice to 12½ by 19 inches—it is an impressive testimonial, and the beauty and simplicity of treatment is in keeping with the purpose. On the front, the words "A Tribute" appear in 72-point Caslon caps, printed in black, over a background showing a group of pine trees printed in a dark green with horizontal lines in gold representing the rays of the sun. On the second page is a crayon portrait of Evo H. Thies at his desk, a highlight halftone beautifully printed over the rough finish of the stock. Around the portrait is a rule border, about eight points, printed in gold. The group of type matter on the third page is well arranged and shows an excellent use of Caslon in large sizes—96-point italic and 36-point roman. Our congratulations on such a fine piece of printing—and on such an appropriate tribute to a departed associate.

ST. PETERSBURG PRINTING COMPANY, of St. Petersburg, Florida.—You did a fine job on that brochure promoting your city. Layout of half-tones is the prize feature—some being aslant, others bled—and the grouping, wherever applied, is excellent; a lively, interesting effect is created. One idea is carried out which we think is well worth passing on. While pages are in one color only, each alternating pair of pages is in a different color. Ink was changed from

SEVEN in the SUN



THE STYMIES ARE Plainly Hot

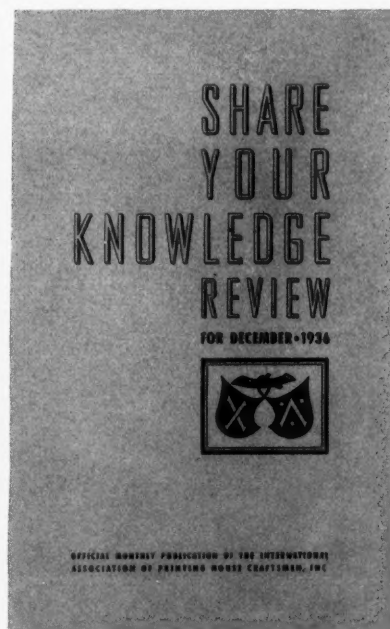
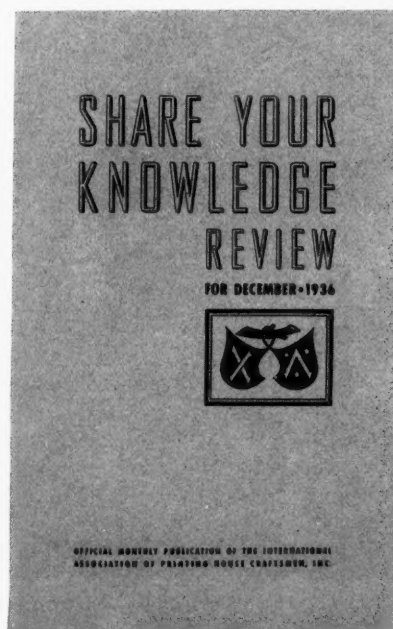


YOU can't beat the popularity of the Stymie family in today's advertising. Look around you. Some member of the square serif series is sure to meet your eye. Now is the time to make use of A. T. C. typography with Akron Type's complete selection of attractive Stymie faces, type leaders of 1937. They're HOT!

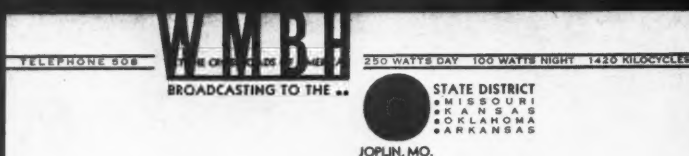
Type promotion spread from *Typo Talks*, house-organ of Akron Typesetting Company, Akron, Ohio

brown to blue half way through the run if printed work-and-turn, or for each form if done sheetwise. Presswork is excellent. Faults? Let's take the opening page of text—well arranged, by the way, except that the black rule and "bullet" above the halftone (bled off in lower right-hand corner), the most prominent things on the page, are meaningless (though, admittedly, they rather aid in balancing accents). Here's the rotation of four more or less—mostly *more*—unrelated types: top line, "St. Petersburg" in Caslon Old Style italic; second and third lines (sub-head) Kabel Light; initial, Ultra Bodoni; text, Bodoni Book. Naturally the initial and text are related in design qualities (contrasting elements) but the Ultra is away too black for the "Book" to be printed in the

same color—it sticks out like a sore thumb! It is always better to set the rest of a word which begins with an initial in small caps rather than full caps, specifically because the former line up top and bottom with lower-case of rest of line and give a better effect all across top of column. Frankly, the line of Caslon italic harmonizes better with Bodoni Book text than with this initial, although one is old-style (Caslon) and other is modern (not modernistic, to draw a distinction). But in connection with three more-or-less contrasting faces there's the Kabel—absolutely *monotone*. It doesn't fit in with the others any more than a round peg fits a square hole. The brochure would have been a ten-strike if the typography were as good as layout and presswork. Too bad!



A little demonstration in layout by the editors of *Share Your Knowledge Review*. The same elements appear in both set-ups, but in the second the balance has been shifted. Which do you prefer?



Full of character and color are these letterheads produced by the Joplin Printing Company, of Joplin, Missouri. The "Intercity" specimen employs a light purple as second color with the black. "Me-Tex" is in bright orange, as are the rules; balance of type, black. "Mirza" is done in dark blue and gold. The WMBH heading is decidedly striking in black and strong yellow; well done indeed!

THE TYPECRAFTERS, Hummels Wharf, Pennsylvania.—Although the units are not well distributed, the left side being crowded and the right quite open, your letterhead has "color" and display punch. If just the main line were half again as long, the whole fault would be overcome, though lines still would be crowded and we'd still consider the rule band too thick and heavy. "David's" is a better letterhead, but we see no merit in the rule-enclosed line on the left of the centered cut being higher than its counterpart on the right of the cut. Too bad Cooper Black was not used for the name as well as for the rest of the display. Other items, we regret to say, are quite ordinary typographically, especially Clifford E. Fisher's heading where lines of the main group are decidedly crowded and periods at the ends of "Associated" serve no useful purpose, suggesting workups rather than ornament. If you had an idea they made the line longer, forget it; they would do that only if they were as strong (large and black) as the letters of the word. More inferior than this even, is the blotter "Well Planned Sales Promotion Always Pays Big Dividends." This promotion is *not* well planned. There is too much copy and type sizes are too small for easy reading. This would be true even if white stock had been used; but on that deep blue stock the printing, even though in black, can scarcely be seen, let alone read. Background must be light in relation to printing; plenty of contrast invariably should be evident if copy is to be read.

THE SCHOOL FOR PRINTER'S APPRENTICES, of New York City.—On the whole the specimens submitted are of very good grade. The "Annual Spring Dance" display card is attention-arresting but the large italic "S" in color extending across the design from virtually the lower left to the upper right-hand corner is too big. It seems no more a part of the word "School" which it begins than of the other words and lines to the right. Rapid changes in size and style of type for the various lines result in a complex, confusing effect. In short, it is over-displayed and no truer words were ever spoken than De Vinne's "All display is no display." After all, there are one, two, and maybe three, significant points in every piece of display work—points which rate highest in so far as arousing interest and convincing readers favorably—which should, to make a message unmistakably plain, definitely stand out above the rest. These should do so, which means—since display depends largely upon contrast—points of minor importance should be subordinated. The school's notehead with the initials "S," "P," and "A," interlaced and printed in black over a solid gray tint background is likewise confusing, in fact the main group, featured by the interlaced initials, is decidedly complex. While there's a measure of interest in the informal layout the jumbled arrangement of the several lines more than offsets the advantages of the unconventional layout. After all, order and simplicity are cardinal principles of good layout. While to the artist—especially one steeped in the idea that "art for art's sake" is a virtue amounting to a passport to the golden shores—the picture a typographical composition creates is the end, to common folks who in the main buy the automobiles, the clothing, and the ham butts and have no primary interest in the esthetics or the stunts in type arrangement the "picture" amounts to little if anything. All they want is to know what it is all about, and to learn that with the least effort and eyestrain. Though we abhor the face used for the group in black on the letterhead of the school, on which the word "Printers" appears in tall light-toned sans-serif type printed in green, the other items are quite commendable.

The Proofroom

Questions pertaining to proofreaders' problems are solicited for consideration in The Proofroom. Replies cannot be made by mail

"Didn't Do Nothing"

I used to think only the illiterate used such expressions as "I didn't see nobody," but of late I hear such sayings so often, I can only think either illiteracy is increasing or there is some 'way-down-under explanation. Just how bad is the double negative?—*Kentucky*.

The Standard says that in Latin and in present-day formal English the negation of the negative is considered equivalent to an affirmative, but that in some languages, as Greek, Anglo-Saxon, and "traditional English," it is used "to intensify the negative." If you didn't do nothing, you must—in simple logic—have done something. But the people who speak that way understand each other perfectly—and the funny thing about it is that the most critical hearers also know what the speaker means. The double negative is pretty bad; much worse, for example, than the split infinitive.

It Depends—

Is it okay to read every galley twice, or should I cultivate the habit of cleaning up the first time down the line?—*Nevada*.

Some readers I have known liked to skim the galley, then go through it carefully. Others reverse the process, making the first reading slow and thorough, then giving the galley a swift review to pick up any misses. The perfect reader is one who can be sure of a good, clean job with a single reading, combining speed with accuracy. What's best for one man might not be so good for another, and reading newspaper proof is different from reading dictionary proof. Again, a man might pass a news galley with a single reading, but not feel safe on "ad" copy without a second careful scanning. Accuracy first, speed second. There just isn't any rule for all readers and all kinds of reading.

Proofroom Buddies

Please give information as to where I may get equipment for the silk-screen process. I did not know who to send to for information, but as a diligent reader of *Proofroom* I almost feel as though you are a "buddy" of mine.—*Illinois*.

And so, indeed, I wish to be. I regard *Proofroom* as something more than a job; may I say, a service? This query on purchase of printshop supplies would

have stumped me, but the home office intercepted the pass, and promptly gave our friend the desired information. Further, it told the inquirer of a book that might be useful to him—"Silk-Screen Methods of Reproduction"—and offered to order it for him if he wanted it. This is a service THE INLAND PRINTER gladly (and ably) furnishes to its readers.

None Is, and None Are

Have had a bad wrangle with an esteemed customer over the verb to use with *none*. Should it be the singular or the plural?—*Colorado*.

Either is right—and let us give thanks for the freedom and elasticity of our good old English language. The word comes from Anglo-Saxon *ne*, not, and *an*, one. Strictly, therefore, it is a singular form; but almost universal usage has stretched it to plural force. Sometimes we use it with individual application, and other times as what the grammar-school teachers fondly call a "collective." So we can properly say "None is absent" or "None of them were bad." Then again, we have this: "Where are the apples?" "There are none"—the pronoun comfortably matching the plural set by the noun in the question. Similarly: "Where is the cake?" "There is none." It's a mighty handy little word, "none." Why not use it for all it's worth, with these points in mind?

Problem in Division

How would you divide the word "dispread"?—*New Jersey*.

Really, the word should have two *ses*, for the comfort of dividers, like *misspell*. As one *s* has been lost, the question is, shall the remaining *s* go with the first syllable or with the second? The Standard and Webster make it *dis-spread*. Winston does not enter the word.

The situation is quite different from that presented by such words as *dis-pose*, *dis-sem-ble*.

Some do write it *disspread*, and that makes it easier going for the writer, compositor, and proofreader; but the accepted spelling has only one *s*—and *dis-pread* works out just a shade better than *di-spread*, which suggests the long sound of *i*, as in *ivory*.

Almost Proper!

I wish you would set me right on a matter of capitalizing two words contained in the following sentence: "I hope to see you either on the Coast or in the East." Inasmuch as the words "coast" and "east" when written alone are not considered proper names, I believe they come under the rule governing small letters. But, inasmuch as their sense implies a particular place (in this case the writer had in mind the Pacific Coast and New York for the East), would that call for capitalizing them?—*New York*.

My answer is a clear, strong, unhesitating "Yes." The letter itself presents a perfectly satisfactory reply to its own query. The words "coast" and "east" when written alone have of course no particularity, but in the sentence given they come to be only a shade short of proper names, and need capitals.

Slightly Ticked

Your "Problem in Contraction" tickles me a little. I think I know what the writer meant when he stated there was a catch in his question. I think he meant "it's" as being the contraction for "it is." "It's a long road that has no turning." The catch was in "its," the pronoun.

It happens here in this office. I sometimes find the pronoun with the apostrophe in it; I then tell the compositor who did it (we have take-slugs here) that I shall expect any time to see "his" spelled "hi's," like other possessives.

I tell 'em if they can change *i*, *t*, *s* to "it is," then to put in the apostrophe—otherwise, don't do it.—*Michigan*.

And that seems to put the case pretty well. "Hi's" seems rather overdone as a sample of what we might possibly get, but I don't doubt that "her's" and "your's" "our's" and "their's" happen every now and then. Have you seen them?

"Me and Her"

"Expect me and her to visit you next week." It was in a letter I received today. I know it's not correct, but I can't analyze it so as to say just what is wrong with it. Can you?—*West Virginia*.

It does look sort o' funny, but it is correct. You would say "expect me" or "expect her," and "expect us." The pronouns here are objects of "expect."

The personal pronouns are so often used wrongly, I think almost everybody is a bit uncertain about them. Try "Expect her and I" (or "she and I") "to visit you," and then the given sentence may straighten itself out in your mind.

Be Either—Not Both!

Have been criticized for writing "legionaire" and "questionaire." Can't see any reason for wasting an "n." Want to know why I should. Can you tell me any good reason?—*Montana*.

The words as given above are neither French nor English. The French uses two "n"s: *legionnaire, questionnaire*. The English equivalents are *legionary, questionnaire*. Why not use them?

The French words are frequently taken over into English text, without italics to mark them as foreign words. When they are so taken over, the French spelling should be retained. We would not deny our friend the privilege of writing the words as he does, but of course it must be on the understanding that the spellings he likes are wrong. The privilege of his employer or customers to have the words printed correctly in their work is "something else again," and decisive.

Proofroom Rivalry

Which, would you say, are the better proofreaders: men or women?—*Vermont*.

You wouldn't want to get me into trouble, would you? Well—the day is long past when you could get by with generalizations like that. I don't think sex has anything to do with proofreading ability. The work, by whomever done, has to be judged solely on merit.

An Extra Syllable

How do you divide "sightseer"? It looks like a two-syllable word to me, but my boss says it has three syllables.—*Minnesota*.

And according to the dictionaries, the boss is right. Winston's, Webster's, and the Standard say *sight-se-er*.

Sorry, But—

Yesterday I came across the word "judgement" broken as shown, in a well printed piece of advertising. I rather liked the look of it.

Today, in your department (under "It's a Toss Up," page 56, July), I see you have it "judg-ment." It doesn't look so good.

In such cases couldn't we make our own rules, for the sake of clarity, and bravely face the resultant accusations of ignorance?—*Michigan*.

There is nothing in the Bill of Rights, in the laws of any state, in the Ten Commandments, or anywhere else that I know of, to prevent you from dividing words as you please. Of course, however, no matter how bravely you may face accusations of ignorance when doing something that deliberately and knowingly violates all rules, if you are a commercial printer you will have to pay the price in loss of business. That's the way it works.

The word is not "judgement," it is "judgment." The universal practice is to divide it "judg-ment." Why misspell it? If you let the bars down that much, it will be easier to let them down further—and

first thing you know, you simply won't have any rules left at all, to make practice uniform in these elementary matters.

I personally value and defend originality—in the proper place. All the more must I stand—and stoutly—for propriety in these small matters. They are small, but important. Conformity to accepted usage keeps us all in line, and still leaves plenty of room for personality to be displayed where it counts.

Hit-or-miss division is not good; it's almost certain to end up in many more misses than hits.



Imaginary Occupations

By Harold M. Bone

Auctioning off *antiques* at a paper jobber's.

Selling subscriptions for *linotype magazines*.

Mixing dough to make *pi*.

Embalming *dead forms*.

Feeding peanuts to *pressroom white elephants*.

Tuning up *house-organs*.

Training a prize-fighter to *punch round holes*.

Polishing up *dull-finish stock*.

Coaxing a hen to *lay a case of eggshell*.

Making harness for *pony cylinder presses*.

Displaying *midget quoins* in a circus sideshow.

Tailoring vests and pants to match book *jackets*.

Teaching a big-league pitcher to *fan out stock*.

Selling *sheet heaters* to Eskimos as bed warmers.

*A certain clever pressman
Performed a tricky feat,
Giving beauty treatments to
The wrinkles in a sheet.*

'Twas a Toe-stubber!

Just read your "Problem in Contraction" (August), and am wondering what is the matter with "it's" as a contraction for "it is." Just had an argument with a graduate of the University of Idaho. He contends the apostrophe should not be used in any consideration; that the contraction for "it is" should be written the same as the possessive of "it."

Seems to me the form "'tis" or "'t is" would not be an abbreviation for "it is," but purely an abbreviation for "it." Webster says "'tis" is used almost exclusively in poetry.—*Idaho*.

My mind must have slipped a cog when I was writing the paragraph; I meant to okay "it's" for "it is" before dragging in the "'tis."

"It's" is, positively, the correct contraction for "it is," and the university graduate who says the apostrophe is not needed is a hundred per cent wrong.

My friend's comment on "'t is" is both keen and correct. That form, with space between the "t" and the "i," retains the verb in its entirety and abbreviates only the pronoun. "'Tis," unspaced, contracts the two words into a single unit.

Pedantic? 'Tis, Indeed!

In your August department I read that "'tis" is the generally favored contraction for "it is." We have always used "it's," and feel "'tis" sounds somewhat pedantic for business use. Is "it's" entirely incorrect?—*Illinois*.

No, no—a thousand times no! "It's" is correct. My paragraph was very poorly worded. The joke's on Teacher.

How Bad Is "Cannot"?

Which: *cannot* or *can not*?—*Oklahoma*.

The dictionaries recognize "cannot" only to tell us we should write "can not." Just by the accident of education, I myself have always written it as a single word. Certainly we use such a squeeze-up in speech. We say "I cannot go." When we say "No, I can not do it," we are being more emphatic, stressing the "can" and the "not" alike.

"Cannot," it seems to me, is in between the dignified full two-word form and the easygoing "can't."

Truly, I cannot quite see why "cannot" is without sanction from the learned. But "can not" is the preferred style.

Feminine Nouns

Is there such a word as "doctress," or what is the correct form?—*Oregon*.

The Standard (Practical) enters "doctress, *n. fem.*" Winston gives "doctress" but labels it "rare." Webster also enters "doctress," but without the limiting label of "rare."

"Lady doctor" just won't do. Even "woman doctor" seems a little laborious. If the "-ess" form is to be used, I should say "doctress" is about right. We do not say "actress," we say "actress."

The Open Forum

The Editor does not assume any responsibility for the various views of his contributors

For Printing Education

To the Editor: Recently I meant to write regarding your editorial, "Without Fear or Favor," in the August issue.

In a number of addresses on various topics regarding printing education, I have had occasion to refer, sometimes at length, to statistics and editorials which have appeared in *THE INLAND PRINTER* pleading the cause of printing education. I was at loss, then, to understand how your position in regard to the need for training in the graphic arts could be so misunderstood. It is certainly a "curious rumor," as you say, "that has gone around."

Notwithstanding good intentions my letter was not sent. However, when I saw your editorial on the Graphic Arts Education Guild in the current issue, I could not help stopping to express appreciation which must be felt by those who have the future of the industry at heart, whatever their relation to the graphic arts.—J. HENRY HOLLOWAY, *principal, the New York School of Printing, New York City.*

So-Called Printing Courses

To the Editor: I want to commend you for your editorial "Without Fear or Favor" in the August issue of *THE INLAND PRINTER*. Unquestionably the rumors "against your stand on printing education" arose out of misinterpretation of your remarks at the recent Conference on Printing Education, held in Chicago. I was in attendance at the time you spoke and I personally felt you had "hit the nail on the head" in declaring that there were too many schools offering a course in printing, as part of their curriculum, due to the fact that such courses did not meet a standard requirement.

I have taught printing for twenty years and more—in intermediate, high, vocational, and trade schools as well as university. I have visited many, many schools in many states offering printing courses and there is little question in my mind that too many boards of education include printing as part of their school schedule solely with the idea of having the print shop "save the school board

money on its printing." We have too many so-called printing schools today turning out "printing" from their one-press shops.

Again, we have too many "college and university" printing teachers who are not practical men of the trade—and in too many cases only have had six weeks courses in printing and yet are hired by boards of education as able printing instructors, which they are not.

I know of one particular case where the school board has recently installed equipment and the like and hired a "printing teacher" whose only means of justification of having the position—since he is not a practical printer—is because he wrote his thesis on the subject—printing. Yet this "to-be printing teacher" does not even know the case!

One cannot overlook the fact that today we have too many so-called printing courses in junior and high schools, which do not offer any definite courses of study. In altogether too many cases the courses these schools offer are the product of the printing teacher—from day to day—as he sees fit. Too little regard is given to definite instructions—step by step—and not enough attention to detail. There is no reason for such conditions since we have on the market such splendid courses and textbooks concerning printing.

Until the time comes when printing teachers avail themselves of this material and raise their own standards of teaching, know their subject themselves, and have their course acclaimed with other academic subjects—until that time, certain printing teachers are open to criticism—and harsh criticism.

Nevertheless, as I pointed out in my article "Printing Education in America" appearing in the July number of *Art et Métiers Graphiques*, Paris—we have some notable printing schools doing excellent work—but these schools are in the minority compared to the number offering printing instruction of some kind.

I do not think our cause in teaching printing to the younger generation is hopeless. I think we can see progress—but we as printing teachers are derelict in our duties when we do not succeed in making the most of our opportunities.

May I take this opportunity to express to you my appreciation of your interest in printing education. I have followed your pages for at least twenty-five years, and have noted that your columns have ever been open to the furthering of printing-education movements. Your "Specimen Review" columns have always been helpful to printing teachers. None of us who appreciate your sincere efforts for printing education can countenance any "rumors" of your failure to aid our cause. If by calling attention to the weakness of the movement you strengthen our cause—all the more power to you!—CHESTER A. LYLE, *Instructor in Printing, McKinley High School, Canton, Ohio.*

The I. P. Fraternity

To the Editor: You may be interested in reading the enclosed letter from W. S. McMath, of the McMath Company, Incorporated, El Paso, Texas. It is another indication of the broad scope of *THE INLAND PRINTER*, as well as of the pleasures of friendship.—W. F. MELTON, *Chicago, Illinois.*

Dear Mr. Melton: Congratulations on the nice write-up in the July *INLAND PRINTER*. It seems a far stretch over the years back to the old Scarff & O'Connor days when I bought a little one-press outfit from Mr. Scarff and began doing what other people, and even *THE INLAND PRINTER*, said was good printing. In the early days of good printing in Texas there were three M's that materially raised the standard of typography—yourself, Hal Marchbanks, and I might modestly include myself. The Jones boys, Art and Bob, were good printers also. I kept in touch with Hal up to the time of his death, but I have lost all track of the Jones boys since the old Dallas days. I did not know you were in Chicago until the July I. P. arrived. I was glad to see you looking so well and prosperous.

I am still on the job at seventy-one, but am beginning to take it easier by shifting responsibility to some of the younger ones. I have been hitting the ball for over fifty years, when as a kid I started with a little hand press and no more knowledge

of the printing business than I had of the Pleiocene period of man. But I had the best of instruction. My inspiration and ground-work came from THE INLAND PRINTER, which I have read consistently, month in and month out, since 1886.

I have had much pleasure in producing good printing, but the greatest satisfaction has been found in youngsters whom I have trained. The enclosed letterhead was submitted in THE INLAND PRINTER contest by one of my Mexican boys.—W. S. McMATH, *El Paso, Texas.*

★ ★

Who Got the Answers?

In THE INLAND PRINTER for August, page 60, we printed the accompanying halftone portrait and group of signatures of notables in the printing field of England. Five dollars to the first American subscriber who by September 5, and by letter, gave the business connections of the largest number, was our offer. No one has stepped up to claim the \$5. It was hardly to be expected that our American readers would be as well posted on these English notables as they would or might be on a similar number of American printing enthusiasts. But as they all represent names that stand out prominently in the graphic arts of Great Britain we give the list herewith.

The portrait is that of J. R. Riddell, principal of the London School of Printing, whose signature is third in the group.

The signatures are as follows:

Beatrice Warde
Bernard L. Hooper
J. R. Riddell
Eric Muir Smith
J. K. Ross-Duggan
L. J. Cumner
Eric Muir Smith
R. B. Fishenden
John Fry
Martin J. Slattery
H. Whetton

1.—Mrs. Beatrice Warde, head of the publicity department of Monotype Corporation, Limited, London—a foremost authority on type design, an extensive writer on subjects pertaining to printing, and well known in printing circles of the United States as well as abroad.

2.—Bernard L. Hooper (Lieutenant-Colonel), director of W. P. Griffiths & Sons, Limited; authority on printers' publicity; vice-president Selling and Publicity Committee, British Federation of Master Printers; member of the Council Advertising Association.

3.—J. R. Riddell.

4.—H. Langley Jones, a leading authority on planning printing works, and an expert in newspaper and magazine production.



5.—J. K. Ross-Duggan, London manager, the MacLean Publishing Company, Limited.

6.—L. J. Cumner, assistant secretary, British Federation of Master Printers.

7.—Eric Muir Smith, managing director, B. Winstone & Son, Limited, British printing ink manufacturers; chairman of the Federation of British Printing Ink Manufacturers; also connected with many other interests.

8.—H. W. Lawrence, director, Raithby Lawrence and Company, Limited.

9.—Leslie Holt, director of John Swain & Son, Limited; a leading authority on pictorial reproduction.

10.—R. B. Fishenden, director, "Process Year Book"; an authority on gravure and engraving processes, also printing inks as well as educational matters.

11.—John Fry, managing director, Fry's Metal Foundries, Limited; a prominent metallurgist, and an outstanding figure in trade progress.

12.—Martin J. Slattery, proprietor, Martin J. Slattery, Limited, specializing in Ludlow and Elrod equipment and supplies, who has initiated a great movement toward development of composing rooms in Great Britain.



"CANADIAN HONKERS"

WHEN it comes to portrayal of wild life, the bouquets go to Lynn Bogue Hunt, New York artist, and to *The Rotarian*, magazine of Rotary International, which for several years has annually used a game cover by Mr. Hunt.

In fact, the October cover of *The Rotarian* was so well liked that it has been reproduced for readers of THE INLAND PRINTER on the opposite page.

Remember the "Two English Setters"—"Two Llewellyns" to be more exact—which were reprinted from *The Rotarian* in the November, 1936, issue of THE INLAND PRINTER? It is interesting to note that a small announcement in Rotary's magazine offering reprints of the dog cover for ten cents each brought requests from some 2,000 readers.

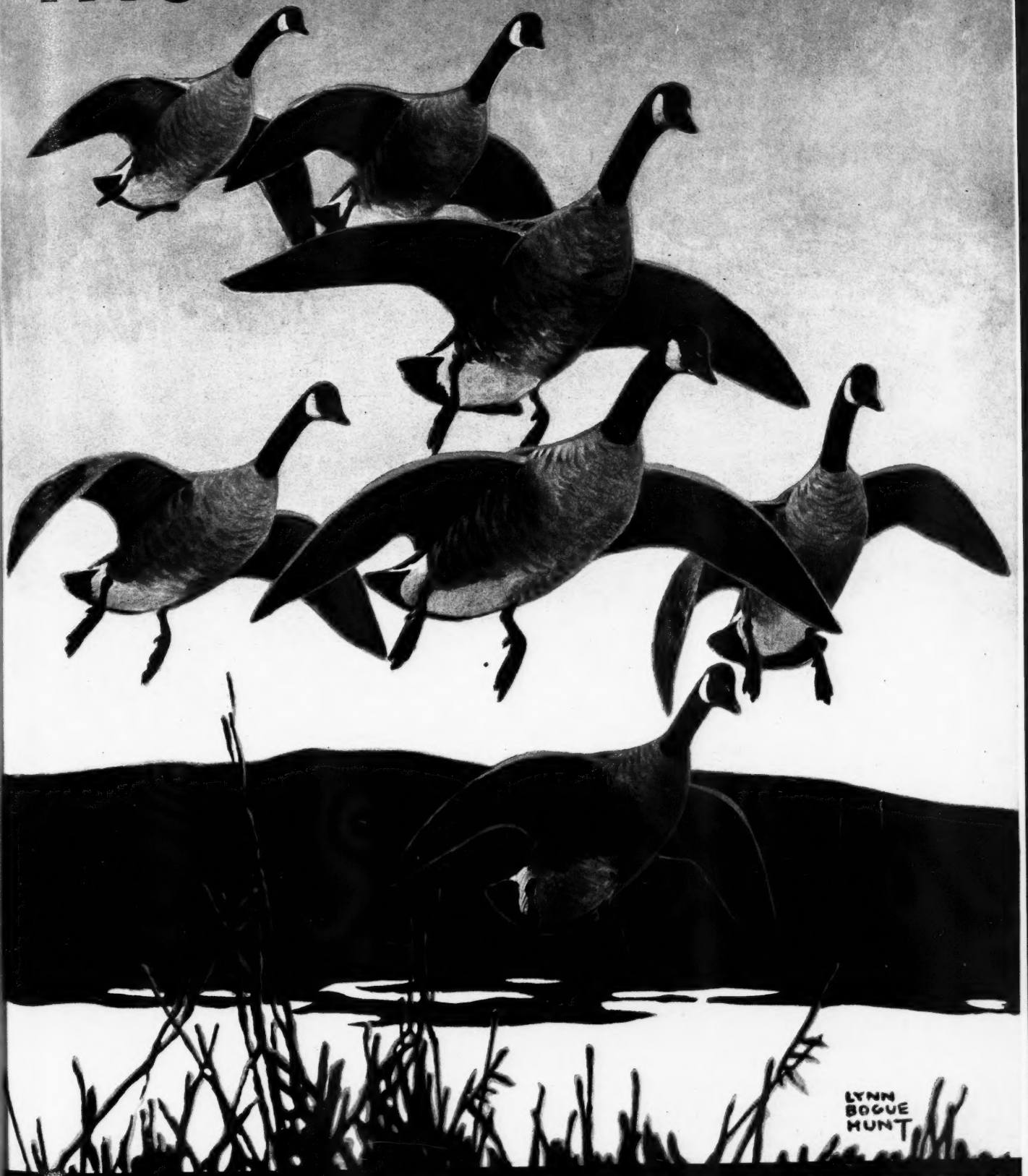
"Canadian Honkers" has been reproduced in full color without the publication name or date line (note cut above) so that it can be framed or placed on the wall of den or office as a picture. Readers can secure a copy by sending ten cents in stamps or coin to *The Rotarian*, Department IH, 35 East Wacker Drive, Chicago, Illinois, for each print desired.

Not the usual type of organization publication, *The Rotarian* has developed into one of the most widely quoted magazines in America. Its well illustrated sixty-four pages carry business, travel and social articles by many of the world's best-known authors and business leaders. *Standard Rate and Data Service* lists it with magazines for business executives. And the ABC report for June 30, 1937, places its circulation at 141,999.

A new feature, initiated during this year and which has added greatly to the interest of the magazine, is a monthly book review section conducted by William Lyon Phelps.

The staff of *The Rotarian* today includes Leland D. Case, editor; Paul Teetor, assistant to editor, and Harvey C. Kendall, who is both business and advertising manager.

The ROTARIAN



LYNN
BOGUE
HUNT

"CANADIAN HONKERS"

By Lynn Bogue Hunt, New York City

Printed by the W. F. Hall Printing Company, Chicago, from four-color process plates made by Barnes-Crosby Company, Chicago, and used for cover of *The Rotarian*, official publication of Rotary International, Chicago.

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The Pressroom

Readers are invited to submit presswork problems. Stamped envelope must accompany your letter when a reply by mail is desired

Slug-high Sinkers

In the July issue there's an article concerning the Western Typographic Guild, accompanied by a specimen page entitled "Eliminate Work-ups." In this specimen page reference is made to "slug-high sinkers." Will you kindly advise just how these slug-high sinkers are constructed?

A strip of string is glued between two strips of three-quarters-of-an-inch-wide gummed kraft tape. The string is a pica from one edge of the tape, the edge that is on the stone when the sinker is placed alongside of a unit of the form to be locked up. You can obtain a free sample of the slug-high sinker from one of your paper dealers whose name we send.

Printing on Foil

A customer of ours has submitted the enclosed foil candy wrapper with waxed paper on the reverse side. As he is not fully satisfied with his present source of supply he came to us for information. Our equipment does not permit printing these wrappers profitably. We would appreciate any information as to names and addresses of firms specializing in foil printing.

The sample can be reproduced on any press with suitable inking facilities. The entire form is printed in one impression. After you know the quantity wanted you can turn the prospect over to any of your printer friends equipped for runs of this size, as printing on foil, with the proper ink, is just like regular printing on paper.

Work-and-Turn Forms

In order to settle a point of discussion, will you kindly advise me as to what is accepted as the average number of impressions that can be produced; work-and-turn or work-and-flop. In other words, at what point in the number of impressions produced does this type of production begin and the necessity of two individual runs start?

The answer to this lies in the province of management. If we start with the generally accepted premise that we are printing for profit, it would appear at first thought that all jobs printed on both sides of the sheet should be run work-and-turn or work-and-flop when it is more economical to do so, weighing the cost of composing-room and the pressman's time, together with any extra cost of paper made necessary against the gross saving of cutting the number of impressions in

two, to ascertain the net saving, if any. As these conditions vary with the shop, the job, and other conditions with influence at the time the job is run, it is apparent that the decision must be left pretty much to management.

The forms you name are a division of group or gang printing, always economical but subject to the same conditions. It all simmers down to whether this method saves enough on running time of the press amounting to more than the other costs involved, not only on the job in question but also on other jobs going through. Formerly, with slow-drying inks, it was commonly held inadvisable to make short runs work-and-turn, but the present quick-drying inks make this possible on many sorts of paper; and with the sheet heater and the spray to depend on there are not many sheets which cannot be worked and turned quickly.

Today the printer is further helped by automatic feeders which make it possible to feed larger sheets and thinner paper at higher speeds than is possible by hand feeding. So, as is pointed out above, work-and-turn is preferable if it does not increase costs in the composing room, makeready, paper, jogging, and cutting that amount to more than cutting the running time of the press in two (or nearly so) on the job in question and if it does not in any way increase the cost of other jobs going through.

The question of service on other jobs must not be lost sight of, but this applies whether the job is run work-and-turn or one side at a time. The management should know when it pays to run a job work-and-turn and when to utilize other forms of group printing, but in many shops, apparently, it is often forgotten.

Invisible Printing Ink

Can you tell me where I may obtain information about invisible printing ink?

An article on this subject appeared in THE INLAND PRINTER for February, 1935. There is a chapter on invisible inks in circular booklet Number C 413 of the Bureau of Standards, Washington, D. C., which will be mailed to you by the Bureau on receipt of ten cents in coin.

Two-Color Attachment

Can you give us any information about two-color printing with an attachment on a flat-bed cylinder press? We would appreciate any information about makeready and plates for this attachment.

This attachment is not practicable for the best grade and there are other kinds of work difficult to produce with it. So we advise you to consult the manufacturer, whose name and address we are sending you, for information in detail, advising him just what sort of work you want to do. The curved plates for use on the attachment are made to a standard height so they will print on the sheet after the form is on the bed with standard packing on the cylinder.

Makeready is regular when the impression of the curved plates is not superposed on the impression of the form but falls elsewhere on the sheet. When the impression of the curved plates of the attachment is superposed on the impression of the form on the bed of the press, it is impracticable to use overlays and any makeready must be under the curved plates. Not much makeready is required if precision plates are used.

Slur on Tips of Plates

We are sending two samples of folders we are producing for a paper company. On one sample is a large diamond and on the bottom tip is a slur which we have been unable to overcome although we tried old and new rollers, different inks, and varied makeready. On the other sample is another diamond with the same blemish in the same location. As far as we can see, everything on the press is in perfect condition and why we cannot eliminate these slurs is a problem which we hope you can help us to solve.

As the numerous other halftone, four-color, and solid plates are without slur the trouble is localized in the two diamond plates, which apparently are lower on the end that slurs. It is likely that too much squeeze was used to make the low tips print and this produced a slur like that resulting from an overpacked cylinder. Make these diamond plates level and type high; and as their screen is 133-line and they are surrounded by blank space in the print, taper off the overlay on the tips as you would for edges of highlights and vignettes.

Bronze-Powder Trouble

We print a great many labels with gold-bronzed borders and ornaments which are afterwards varnished on the press, using an overprint varnish. After a while the tint plates used for varnishing would show a quite plain imprint of the bronzed outlines, and the like. We concluded that this was due to an abrasive action of the flakes of bronze and thought that a rubber plate, with lighter impression might be the remedy but the result in a day's run is shown in the second sample. Is our guess as to the cause of the trouble correct? What can you suggest?

Three solutions are possible: first, use tint plates harder than powdered brass, say steel or chromium; second, use a cylinder varnish machine; and third, apply lacquer with a spray.

New Faster-drying Inks

In the June INLAND PRINTER mention is made of inks that dry almost instantly. I would appreciate getting the name of an ink company making this ink.

We are sending you the names and addresses of manufacturers of the special fast-drying inks recently introduced,

which are made with different vehicles from the old inks so that heat on the delivery renders almost instant drying possible. Advise the inkmaker as to the class of work the new inks are to be used on.

From Stereotype Plates

I shall appreciate it if you will advise me if there are rotary presses that print on machine-finish stock from curved stereotyped plates similar to those cast for the printing of newspapers. I have been told that rotary presses handling so-called smooth stock can print only from electrotyped plates, and that rotaries using stereotype plates can handle only pulp stock. If I have been incorrectly informed and there are edition printers that can cast plates from mats and handle a smooth-paper publication on a rotary, will you please advise me?

Both rubber and stereotype plates are competing with electrotypes plates on all except coated paper on rotary presses and we are sending you names and addresses requested. Such sizable jobs as metropolitan telephone directories and fanfold runs are produced from stereotypes on rotary presses.

Rubber Duplicates Made

It has been our policy to have our engraver make one zinc plate and then we make duplicates by the stereotype method. We would appreciate your informing us whether there is any better method now being used. Would it be practicable for us to make our duplicates in rubber or other molding material?

It is entirely practicable to make your own rubber duplicate plates, as many concerns are doing, or you can get them made for you by the leading electrotypers. There is a saving in ink and make-ready when using rubber plates and for many surfaces rubber is preferable to metal duplicate plates.

Avoiding a Wrinkle

We are enclosing herewith a sheet which we had considerable trouble in printing on a cylinder press due to the buckling which you will note in one corner. We first were running this job on a sheet twice this size and had the same trouble. We cut the form to the size shown and while the trouble is not as bad as it was, it has not been eliminated.

When printing a form of pages, all of which are entirely surrounded by borders, it is necessary that the packing and drawsheet be smooth, with the minimum contrast of high and low spots. This condition is met by making all units of the form absolutely level and type high so that very little overlaying will be needed. Unless this condition is met, it will not be possible to avoid a wrinkle.

The bands and the brush should be set somewhat tighter in the center than they are near the ends in order to iron out the sheet. In stubborn cases, strips of cardboard may be glued in the margin on the drawsheet near the point where the wrinkle occurs, but this is only to be used as a last resort on a register job.

Poor Distribution, Filling

Enclosed find press sheet of cover which was printed on a cylinder job press on high-grade coated book paper, using a good halftone ink and new summer rollers. As you see, there is evidence of poor distribution and filling up; in fact the job is altogether unsatisfactory. Hitherto we have had excellent results under what appeared to us exactly similar circumstances. What's the matter this time?

Pages 1 and 4 on one side are not too bad except that more overlaying is needed to make the deeper tones of the full-page-size plate on page 1 print right. The distribution is all right on this form. The halftones on page 3 on the other side of the sheet (another form) are filled up with innumerable specks which are some kind of dirt or dust in the ink. The fountain was opened entirely too wide opposite these plates. The rollers are all right and when the fountain is set right and clean ink used after a washup, the distribution will be satisfactory.



"In the Days That Wuz"—Personal Consideration

Cartoon by John T. Nolf, Printer-Artist

FRONTISPIECE IS STUDENTS' WORK

By John G. Henderson

Instructor, Chicago School of Printing

WHEN the editor of THE INLAND PRINTER asked us to produce an insert for his magazine, we knew that it would be quite a task; but we felt that we did have some boys in the Chicago School of Printing who would be able to do a representative job. The three boys were selected, although inexperienced in process work, made up for this lack by their desire to become printing pressmen, and by their willingness and enthusiasm.

The oldest boy is not quite twenty-one. He has had three and a half years' experience in the pressroom, two of which were spent as a Gordon feeder and the balance as a helper on automatic presses. The other two boys each have had about one and a half years' pressroom experience. It was while working in printing plants, that they attended our night-school courses.

Our aim in producing this insert was not to show that these boys can go into a plant and produce this type of work for commercial purposes, but rather to show what kind of training we give our boys. The three boys were told that they were to print an insert job for THE INLAND PRINTER in four-color process. They were to cut the stock, lock up and register the form, position it and make the job ready. They were to work "on their own" in accordance with the progressives. The job was printed on three presses—a Miehle, a Miller, and a Kelly Automatic—with an A. T. F. spray gun used on all colors.

Then came our turn to inspect the finished job and, as expected, there were some errors. The most obvious was that the yellow was too strong, making the boys' and girls' faces appear very pale. As the time for delivery was getting close, it became a matter of saving what we already had run. We improved the job by running the yellow plate in a very light tint color which was mixed from the original red with a transparent mixing white. This, briefly, is the story behind the insert. We present it as an example of apprentice work produced at the Chicago School of Printing.

During the past years we have found that while most boys take very readily to the mechanics of presses and makeready, there are others who never reach the stage of becoming pressmen. One apparently common reason for this is found in the commercial pressroom. For instance, a boy who has had the required training and experience in our school is sent out

to work in a plant. He is put to work with a pressman who is not particularly interested in teaching the boy or in helping him along. When the boy makes a mistake, and then finds no helping hand, his ambition is dampened at the start. We believe that the best way to inject new and young blood into the printing trade is by means of trade-school training plus the help and assistance of the printing plant in daily operation.

Another cause of the dulling of a boy's interest lies in the fact that frequently he has to do a certain type of work so long that he can see no chance for advancement and progress. He feels he is caught in a rut. The boy's mental attitude is an important factor in determining his success as a pressman. We have observed that our apprentices' success is very marked in plants where there is a sympathetic attitude toward the school.

LETTERHEAD PRIZES MAILED TO WINNERS

● Results of the judges' votes on entries submitted in the letterhead contest conducted by this magazine are as follows:

First prize (\$25): J. F. Tucker, New Philadelphia, Ohio. Second (\$15): Algot Ringstrom, New York City. Third (\$10): J. F. Tucker.

Eleven prizes of \$5 each go to the following contestants, listed in the order in which their entries were ranked:

Eino E. Wigren, Cleveland, Ohio; J. F. Tucker; Frank Day, Perth, West Australia; Joseph Thuringer, Cleveland, Ohio; J. F. Tucker; The Parkhurst Press, Chelmsford, Massachusetts; J. P. French, Philadelphia; Emil Georg Sahlin, Buffalo, New York; Max McGee, Springfield, Illinois; Ralph Allen, Rochester, New York (Messrs. McGee and Allen had an equal number of votes, so each gets ninth award); Nils Buskvist, Traneberg, Sweden.

A complete story of the contest, with reproductions of some of the leading entries, will appear in our November issue. Our thanks to all who submitted letterheads in this spirited competition.

We have two groups of students. Let us first discuss the classification of special students who come to the school to take the kind of course in which they are interested. They may come from the office, bindery, pressroom, shipping room, composing room, or they may be salesmen, executives, or public-school teachers. Their ages may range from sixteen to sixty. Their cultural backgrounds differ widely, some having come from rural communities, many from the cities, some from foreign countries. Some have not yet acquired grammar school diplomas. Others have been granted more than one college degree. There are approximately one hundred and fifty special students now attending our school. We may have contact with some only during their period of elected study. Others may return for more courses; some will send in their relatives and friends for training.

The second classification embodies about one hundred and fifty apprentices, 75 per cent of whom are employed in Chicago printing plants. These boys are enrolled for an apprenticeship period of four years. For the most part, their average age is seventeen to twenty-one; they are native Chicagoans; they have some high-school training. They come to us through the suggestion of their fathers, brothers, employers, teachers, and their friends. We are proud of the fact that in the last ten years we have graduated more than a dozen sets of brothers. At one of our recent graduations a diploma went to a certain family for a third time; two other members of that family had previously gone through our school. We knew then that these men had made good.

New apprentices are given six months' to a year's training in day-school. When qualified, they are placed on jobs. Regardless of the plant department in which they work, they have to take courses in hand composition, estimating, layout, presswork, lockup, and lineup in our night-school. We feel that this rounds out their experience and also gives them opportunities to branch out according to their aptitudes. When placements are completed, boys return to day-school, preparing themselves for advanced jobs.

The Chicago School of Printing was established in 1915 by the Open Shop Employing Printers Association of Chicago for the purpose of training apprentices. Under the direction of Lester A. Reppert, the school today occupies the entire seventh floor—10,000 square feet—of a building at 610 Federal Street. In addition to a fine letterpress department, platemaking, and offset departments are also in operation.



House-Organ Parade

Reviewed by ALBERT E. PETERS

BRISKER WEATHER, brisker copy—or let's hope so, anyway. Heaven knows the poor house-organ editor needs a shot of something or other now and again to bolster his ingenuity (if not his ego). If frost in the air, or any other autumn tang, serves to stimulate him, so much the better. Because turning out a brisk, readable, convincing house-organ every month is no snap. Positively isn't.

On the other hand, it's no snap to read a house-organ that isn't brisk and convincing. Readers are notoriously snifflish when it comes to advertising literature; it's no hair off their head if they toss a house-organ into the wastebasket. So up and at 'em, gentlemen—with your brightest copy, smartest layouts, swellest press-work! Maybe this fall weather, plus your efforts, will stimulate a prospect to buy some of the stuff you're selling.

Prize for Keen Eyes

Sometime, to test reader response, you might try the old trick that W. F. Melton once used in *The Mel't'n Pot*. (Mr. Melton operates the Melton Printing and Advertising Company, Chicago, and puts out his ingeniously titled house-organ when the spirit moves him.) In a certain November issue he announced that a letter had been left out of a word; to the first person who, in writing, pointed out the error, he offered a prize of a box of imprinted Christmas cards. The issue had scarcely hit the mails when a reader phoned in, triumphantly claiming the spoils. "Has to be in writing," said Mr. M. "Oh," said the reader, and he promptly typed off a letter, called a messenger, and had it delivered. He got the cards. Mr. Melton felt the stunt was successful because the next day he received more than a hundred replies in the mail.

Pictures With a Point

"Too many jokes" was a criticism we once applied to *Prints of Paris*, zestfully printed house-organ of the Paris Printing Company, Kansas City, Missouri. Recent issues have carried fewer circulating gags and more copy pertinent to printing, or at least to the illustrations used. Whether or not this is the result of our comment, we think the reading matter is considerably improved. *Prints of Paris* has always been consistent in its use of cuts, illustrating each issue by means of one technique only; and with copy that now ties up with the pictures, greater reader-interest is added to the first-rate eye-appeal that this house-organ has always had. Coarse-screen newspaper halftones are used to good effect in a recent issue. They're printed in orange (the type dark brown) on cream stock. They tickle the optics, so to speak.

Sauce for a Dull Dish

Letting your customers know you've installed new equipment in your shop is always a good idea. But it's apt to make dull house-organ reading. A neat way to present such news colorfully is demonstrated in *Ink Spots*, issued by the Wilkinson Printing Company, Van Wert, Ohio. Robert A. Wilkinson, the editor, applies his breezy prose to the subject thusly:

"SSSSsss . . . SSSsss . . . SSSsss . . . a new note in the chorus of ker chunks, grrrrrs, and clip-clops which accompany the noisesome production of printing. The new virtuoso which produces this iron-wind hiss is explained further in a subsequent paragraph. . . ."

After this provocative opening, Mr. Wilkinson goes on to say that "keeping a printing plant modern and up-to-date requires diligent attention to improvements in the craft and constant additions to equipment. . . . This month we wish to tell you that we have purchased several new things to brighten and improve your printing." One of these things, we learn, is a new type series; its advantages are outlined, and ways for using it are suggested.

The "Iron-Wind" Hiss

Then the machine with the curious hiss, a non-offset device, is described, and the reason why it will benefit the customer is given:

"As you may know, the production of fine printing frequently requires the use of smut sheets which are placed between each printed sheet as it comes from the press so that the fresh ink will not smear, or offset, on the back of the following sheet. This hand work is expensive and frequently not completely satisfactory. So we have installed on four of our cylinder presses a machine which sprays a fine mist on each printed sheet. This mist quickly solidifies into microscopic globules of a harmless paraffin-like material which effectively prevents each sheet from touching another. This enables us to carry full colors on all work at maximum speeds without danger of smutting or smearing. We will be glad to have you inspect this new contrivance in operation."

This, we submit, is sound and stimulating house-organ copy. (ABC stuff to a printer, of course, but it's not written for printers!) The lead is eye-stopping and curiosity-arousing. The technical description is simple but comprehensive—factual writing of the kind that laymen of the Machine-Age gobble up. And there's constant emphasis on the *benefits* of the equipment to the customer. It's an apathetic reader indeed who won't be intrigued by that mist which "quickly solidifies into microscopic globules." And helps to turn out his printing order slick as a whistle. At Wilkinson's.

Utility or Futility?

"Surely, of all trades, the printing trade is the most fitted to use house-organs, and to show how they ought to be produced," says George Harwood, writing in a recent issue of *The British Printer*. Mr. Harwood speaks wisely and well, and we take the liberty of quoting him further as follows:

"Printers are busy men. Many of them, in my own experience, have been known to say they haven't the time for this sort of thing, however attractive the idea might be. That seems to indicate loose thinking. Thinking more clearly, they would possibly discover that what they really meant was that they were not convinced that the editing of a house-organ was important enough to spend serious time upon . . . But

those who think that the house-organ, edited with enthusiasm and understanding, produced to interest the reader and to persuade him as a secondary process, is particularly fitted as propaganda for a printing house, will not speak of lacking time to edit it . . .

"The house-organ produced with a delight in its printing will be apt to kindle that delight in others, to pass on some measure of its enthusiasm, to create a new vision of the possibilities of print and—to get itself talked about. No half measures are possible with a house-organ. If it is not a utility it will be a futility."

Very true! And a sad thing it is to see a "half-measure" publication struggling along, uncertain about its function, doubtful of its own value. You can sense the lack of conviction almost before you turn a page.

Customer Was Impressed

We have received a copy of *PrintTopics* and an interesting letter from Roscoe A. Poland, who edits this little house-organ for Thompson's Print Shop, Clinton, Illinois. "It is confessed with shame," writes Mr. Poland, "that some of the first issues were made up largely of 'swipes' but nowadays 80 per cent of the contents is original." Right off the bat we offer congratulations! "Swipes" are a pain in the neck to this critical department.

"We have published *PrintTopics* monthly since March, 1936," continues Mr. Poland. "We endeavor to do 'low-pressure' selling by means of a short article on some phase of printing, such as the one on filing cards in this issue . . . A customer has been impressed by our steady output of these booklets and has given us a commission to originate a house-organ of some sort for his line of business. From this and other indications we believe that *PrintTopics* is doing a fairly good job of spreading good will and a little information concerning printing."

Seems so to us, Mr. Poland.

"Little Rap" Smokes a Pipe

PrintTopics is a modest little booklet of twenty pages and cover, 3 by 6. It has rounded corners, making it look like a pocket notebook. On the August cover is a sketchy little cartoon of a cat in a rowboat, fishing and smoking a pipe. (This is "Little Rap," a character conceived and drawn by Mr. Poland himself.) Text on inside pages, neatly set in single column, deals with a wide variety of topics of general interest. A page of jokes at the end is headed "And Now—This Stuff." Which, for us, makes the page almost acceptable! Almost.

Mr. Poland asks for criticism. We'd suggest, for one thing, that those black bullets between the eight-point editorials be omitted. They're eye-catchers—in the wrong place. Also, we'd like to see more "color" in the heads, which are rather prosaic, set as they are in a larger size of the text type. The type treatment throughout, for that matter, could be smartened up a little, though you err on the side of conservatism, and we won't quarrel with you for that. We *do* think you've muffed a point in your first article, "Color, the Salesman." It's excellent copy, but it falls a little flat in a house-organ that hasn't even a hint of a second color about it! Better to have saved that selling talk for an issue that wasn't entirely black-and-white.

Your "Little Rap" creation is very amusing. Why not work it into the text pages, too? Pen-and-ink sketches would warm up those inside pages considerably. But, on the whole, *PrintTopics* is a very commendable little job. It has individuality, a pleasant flavor of its own. Over a period of time it's bound to do Thompson's Print Shop a lot of good.

TYPE MATTER FOR REPRODUCING

Producing type matter for reproduction by offset or planograph, or by gravure, which has caused some difficulty for these processes in the past, is rapidly being mastered by new methods and devices. Here's an up-to-date report

By HANS H. GUGLER

IN MANY plants type matter for offset and its reversal is regarded as one of the nuisances of offset printing, first, because it is a field of unfamiliar quality and standards in styles, faces, sizes, avoidance of pattern, and retention of serifs; second, because in large amounts it must be bought outside the plant as an expense item instead of labor; and third, because in its incidental use, the cost of handling for adaptation to offset is all out of proportion to its simplicity of form and the amount and cost of material.

The typographer has a considerable edge on the offset printer in these three points, because it is *his* business; when, however, we get to the fourth point, covering reversal, positives, negatives, and whether to be printed down from the face or from the back, stripping over tints, and stripping out of tints, and a mixture of all of these, depending on mixed sources, the planographer has a distinct advantage over both the "old time" lithographer, as well as the type printer. The camera, which is a new tool for the type printer to master, now also enters the printing picture.

In spite of an audible gritting of teeth by the typographer, we must admit that typewriter text has earned its way in speed for certain types of work. The simplest way to do this is to secure some "one-time" carbon paper, turn it towards you and behind a translucent piece of smooth bond paper, say a 12-pound weight, and then with a "one-time" ribbon and an even touch write out the message so that with the proper choice of words as even an end alignment of the lines as possible is secured lacking the opportunity of justification which set type permits. When this is finished you have a positive image. Print this down on negative paper and you have a negative ready to use. You will note no camera is necessary, and no new or unfamiliar tools are required.

It takes care and skill on the part of the stenographer, and requires possibly some trial writings to get spacing and alignment satisfactory. Often a customer for planographic work will perform this work himself when supplied with the proper materials, in which case he is re-

sponsible for the quality of the work and the possibility of errors. There is a field here for the right kind of smooth bond paper to be printed with light blue key lines for line spacing, length of lines, and typewriter type sizes. The light blue lines will not print through onto the negative. There is an immense field for planograph printing for schools and business offices, particularly so in the latter where in form work, which is expensive to set, lines can be made with a ruling pen on the positive or scratched into the negative with a sharp point. This versatility with economy of effort, regardless of any empirical quality standards, makes this a permanent business in which price depends almost entirely on the quality of service rendered in ingenuity and time.

While this is probably the cheapest form, setting type, whether by machine or by hand, is still the *best* form, based on accepted quality standards. For this the type is carefully made ready, with absolutely no punching, and with a very even black inking, ready for photographing, from a semi-mat-finish coated paper. From this a photographic negative is made, and slightly "cut" to retain sharpness. However, this must be reversed for offset, and to do this the printing down must be done from the emulsion side of the film (film side in contact), and the opaquing must be done on the emulsion side also to prevent rasping on the grain of the zinc plate. Enlargements or reductions can be made in the same operation.

This method is the one almost universally used for vacuum-frame work. If hand transfers are contemplated, print an impression of the type on the tympan, lay a piece of transfer paper face down on this and again close the press, and a reversed type transfer is secured.

It is better to lay a clean piece of paper over the back of the transfer paper so that the next impression does not cause confusion and dirty the back. Transfer paper can be bought from any lithographic supply house, and consists fundamentally of a soluble paper coated with a starch emulsion.

Type printers, with a mastery of sizes, faces, and other measurements, who can *exactly define* what they want in the finished product, have an advantage in the

following method, without photographing. Instead of making the proof on paper, make it on a piece of cellulose acetate (which is to all intents the same as the emulsion on which a film is deposited, and can be bought from Eastman and other sources) with foil inks, printing *both sides* exactly as was done with the transfer-paper method to give opacity. A little dusting with a very fine lampblack, and a most careful dusting to clean off afterwards, will give you a perfect positive image. Now, in the darkroom, wet this and to it squeegee a piece of unexposed film which has also been wetted, then expose this "sandwich" to the light of a 40-watt bulb at three feet for one second, and you have a perfect negative, which, however, will require some careful opaquing. If it is done on strip film it dries almost immediately and is almost scratch-proof. Be careful which side you opaque on as this must not be done on the side in contact with the metal plate or it will rasp off specks which will afterwards print.

A still faster method, requiring considerably more skill, however, and more preparation, is to lay down an unexposed film with a transparent back on the tympan as before, but in a darkroom and printed with water-soluble inks on both sides. Take this out, expose for a second and develop and you have a *negative at one operation*. You can hardly beat this for speed. In either case, no camera at from \$5 to \$7 an hour is necessary, nor the investment and the skilled operator. You use only a small vacuum printing frame and the tools you have on hand to which you are accustomed.

On old work, where the type matter has been standing for some time on zinc plates, these are inserted into an offset proving press and a perfect impression with inks similar to foil inks is pulled on "Traceoline" or "Transolene" (Traceolene Company, Barrington, Illinois) dusted, and "sandwiched" as before. "Transolene" is a particularly fine medium to work with as it has a "tooth" just like ground glass. The dusting with lampblack is a constant nuisance because of the great amount of opaquing required on the negative where the dust particles cling. I have tried to make an impression

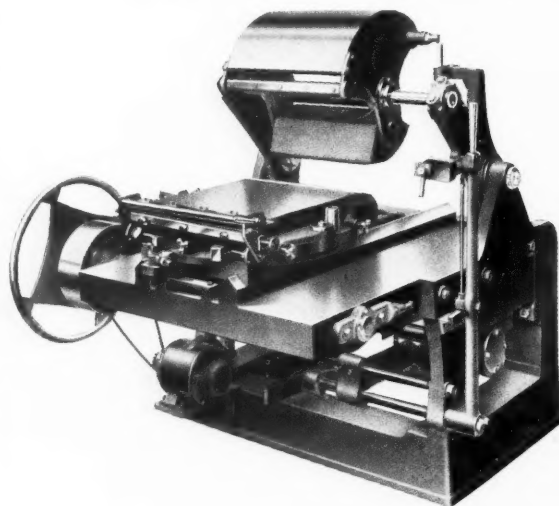
on both sides of this paper at one time in a litho proof press and thus avoid the powdering, but either the press would not register that accurately, or the operator did not have the skill necessary for this occasional operation; at least it was not successful. There is a new proving press made by an English firm (Strachan & Henshaw, Limited, with offices for this country in Philadelphia) the principle of operation of which is quite different from normal offset proving presses and seems to afford much closer register of each print. It is only 4 by 5½ feet in size for a 16 by 16 impression.

If type matter is to be stripped over a tint, even if the strip film is exactly the same size as the tint, two thicknesses of film base through which the light must pass alter the time of exposure sufficiently to cause differences in the final effect. It is therefore considered better practice to make a positive film, then strip the work together and make a final negative. In this way, too, with proper control of time and temperature in the development process, a number of negatives can easily be made for imposition of more than one at a time on the final layout for the vacuum-frame press plate.

In case you have a tint and wish to print lettering over it but have the tint fall away underneath as in color work, for example, register a positive of the lettering on a negative of the print, being exceedingly careful that both sizes of film are alike or the contact line will show. From this make a contact positive and as many negatives as required. Watch your exposure because of the double thicknesses of film. Always work with thin cross-marks for registering.

In the preparation of four-color copper blocks for offset, rub over carefully with warm magnesia powder until all the interstices are filled, which must be carefully confirmed under a magnifying glass. Pay no attention to the centers of large solid areas as these can be opaqued in afterwards. If the copper plate is new it is quite black and you therefore achieve a perfect black-and-white copy from which to make line "shots" in almost any size wanted. All four plates can be fastened to the copy board at once for photographic economy. Films must never be allowed to get near heat of any kind, and they must all be selected from the same roll and finished at the same temperature and other conditions. Some have made proofs on a letterpress proof press and

photographed these, but the work is nowhere as satisfactory as from the copper plate itself. Unfortunately, unless it is original work made just for this process alone, no cross-marks are available, and a blue-print on glass for registering-in



New English litho proving press which operates on a different principle from the normal offset proving presses, gets closer register

the marks will be necessary for perfect register. Here again the work must be reversed by printing through the back of the film. This method affords remarkably fine results when the negative is slightly "cut" to retain sharpness. In fact, I have seen work produced on an offset press this way and on the same paper as the original letterpress job, and you could not tell them apart. To the close observer this fact is of immense importance in proving that offset can duplicate letterpress if the plates are made the same way (copper etching) and the paper is the same. It also proves that "the nice soft effect" of offset is not a necessary evil. With the immense changes taking place in offset color-plate making, offset will print process plates at least as well as letterpress and, in addition, print them far better on cheap papers such as news-print, which makes offset web-press operations and speed available. Note this carefully!

There are, however, a number of limitations to an exact reproduction of the effect of type printing because the offset press renders a visual image of pin points and serifs, which in many cases in the type-printed sheet is merely a shadowy punch in the paper, without much ink. Naturally by offset, then, these elements give the appearance of thickness, and may in fact be much nearer to the correct value than when printed from type. It must be plain that if in offset all the fine work in 200-line screen work can be re-

tained, this effect on serifs is not a thickening but a truer image. Whatever reversal method is adopted, the condition of the presses, the makeready, the pressures of both the type proof press and the offset press have an immense influence on the quality of the finished page. Incorrect graining of press plates, incorrect pH and viscosity of the fountain solution containing gum arabic, might form a tendency to "bridge" the small elements like serifs and fail to desensitize in small corners and cause thickening. The fuzzy edges on offset paper are generally due to the choice of the paper; experiments have proved this. I have seen an offset typeset job on both sides of an enamel paper, on which sprays were used, which was impossible to distinguish from its letterpress counterpart.

Offset type has a big edge on gravure type, since the latter must be printed down over a 45 per cent screen so that the doctor blade does not completely clean out the watery gravure inks from the hollows. As a result, rotogravure type has a saw-tooth edge which is irritating to the eye. Gravure printers generally revert to extremely fine screens to minimize this effect. Gravure printers as well as those employing deep-etch offset require positives and not negatives.

The bane of any of these processes is always the irritating amount of opaquing necessary to clean up pin holes and reinforce opacity. As I mentioned before, the opaquing must be done on the side that does not come in contact with the rasping surface of the grained metal plate; otherwise it will leave dirt spots which will have to be cleaned out in expensive press time. It must be plain that, where there is a great deal of work like this to be done, not only should accurate temperature control be established to prevent stretch in the films, but the air must be carefully washed to avoid the ever-present dust, and the ensuing pin holes, which must be removed by hand opaquing. I have seen cases, particularly in map work, where failure to observe some of these simple warnings has doubled and tripled makeready time in cleaning out specks, and with the continual starting and stopping on albumin transfers the entire plate has been ruined long before its useful life has been attained.

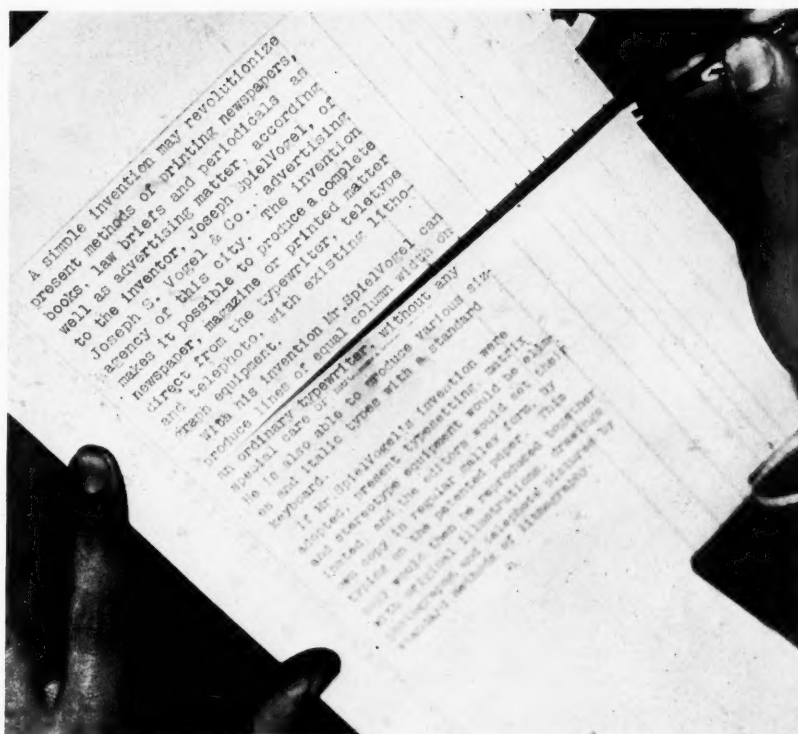
New methods to make typewriter type look like set type are constantly appearing. The problem is being approached from many angles, such as attachments to

afford better aligning, justification, and letter formation. Several variable spacing attachments for typewriters are now being offered, one of these being the varytper. Another has been developed at Stanford University. I have just received a letter from the Stanford University Press, a reproduction of a portion of which is shown here. Without doubt this is the clearest, cleanest sample I have ever seen. It has a high legibility, plenty of color evenly distributed over the page, and almost perfect justification of typewriter type. If the cost of the equipment and the effort to arrive at the result is not too expensive in time and skill, this looks like a long-sought appliance.

Then there is the new machine being developed by the International Business Machines Corporation called the "Ty-printer," which makes use of a regular type instead of the usual typewriter face.

To correct the problem of end of line alignment, an ingenious expedient has been invented by the Vogeltype Aligning Paper Corporation, of Newark, New Jersey, which manufactures a special impregnated paper, with all guide lines shown in non-photographing blue ink, for any style of typewriter type. When the writing is completed, due to a minute crepeing originally produced in the special paper, each line can be pulled out with tweezers to come even with the other lines. Because the punching of the letters has swaged the crepe, the expansion takes place uniformly over the line and between the letters only. However, the copy *must still be photographed* for use.

Even with all these expedients it must be agreed that typewriter type is nowhere as easy to read as set type. Whether this is a habit to which my eyes have become



Showing the application of the Vogeltype aligning paper, by means of which the separate lines are stretched to secure proper alignment at the right-hand side after the typewriting has been completed

accustomed I cannot say, but at least I know of nothing easier on the eyes than hand-set type, printed with an even, slightly grayed ink, and a uniform field of color over the entire page area, such as is possible with offset when properly printed. If I am not prejudiced by the above statement, I believe that the Orotpe machine, which operates exactly as the "key" machine of the monotype, renders the most perfect reproduction of type I have ever seen. The Orotpe is made by

the Swiss Locomotive Works, and produces type of an almost unbelievable sharpness on an acetate sheet, on both sides at once, with perfect opacity and with an almost infinite flexibility of size, spacing, justification, and alignment, as well as methods of correction or addition. It is available for offset by the "sandwich" method to secure negatives, or, without change, for deep-etch and rotogravure. At from 15,000 to 17,000 Swiss francs at 22½ cents the machines are worth about \$3,500 to \$4,000.

Technical changes are taking place so fast in offset, if not in the graphic arts as a whole, that unless one reads the technical papers and advertisements in English, French, and German, he will be entirely out of the running within a few years and will fall back on the outworn excuse that the "times" are against him, or competition is crazy. An assumed "cut" price by a competitor may be merely the *right* price, which the operator who was squeezed out of the market considers not only unbusinesslike but plain robbery, when as a matter of fact he merely went to sleep with his eyes open and the world rolled by and left him stranded. I know of a number of plants insisting upon "old-fashioned lithography" which are being left at the post, with nothing but an immense amount of outraged dignity for consolation in the matter.

The device is not yet on the market. We are negotiating with the typewriter companies for manufacturing and sales rights, and it may be several months before contracts are closed and arrangements completed for marketing.

Some of the publicity got out of control and we do regret having the impression created that the device was ready for general use. We have equipped our own six photo offset typewriters for production of certain work to which we want to add this extra touch of quality. This circular letter is a fair specimen of the kind of work our machines now produce. The master copy was typed in Royal Medium Roman, which was reduced fifteen per cent when photographed for the offset plate.

Portion of letter, slightly reduced, from Stanford University Press, showing results secured through the use of new variable-spacing attachment for typewriters now being developed by that institution

I p Brevities



Tersely told news items and bits of information gathered from all over the world, selected for their value or interest to our readers

Irish Printing Celebrated

• In a feature program dealing with two hundred years of printing in Ireland, broadcast one evening early in September, the manner in which various newspapers handled the news that "broke" during the period was dramatically revealed. There were stories which make the modern journalist gape with envy. There was, for example, the Battle of Waterloo; Belfast newspapers were still printing reports of Napoleon's departure from Lille a week after the battle had been fought. The American War of Independence proved exciting reading. The opening of the first Ulster railway was as important an event in its day as the two-way Transatlantic flights are today. The Parnell affair was big news when it happened, and so was the Act of Union in 1800, and the Charge of the Light Brigade, and the '98 rebellion.

"Not Merely Today's Profit—"

• "A peddler in Tunis can sell trash to tourists. A gypsy can keep on selling horses for twice what they are worth. But a printer who has a plant cannot follow such a policy," says *The Irish Printer*. "Concentrate on net profits is always a wise slogan, but by that is not always meant immediate profit. The profit I refer to is not merely today's profit, but *continuous* profit. Consequently service to customers is vitally important. The printer who sells trashy service and printing may find it profitable for awhile, but sooner or later he will lose his customers. So I say, concentrate on *continuous* profit rather than on *immediate* profit."

Purchasing Power Above 1929

• The total of man-hours worked in American manufacturing industries has not yet reached the 1929 level according to the monthly survey of the National Industrial Conference Board, being 16.4 per cent less than eight years ago. The average work week is 18.6 per cent shorter, and the average hourly earnings are 20 per cent higher than in 1929. While the weekly earnings are 2.5 per cent lower than in 1929 as a result of the shorter work week, the purchasing power of these weekly earnings is 9.8 per cent above the 1929 level. The average weekly earnings in July were \$27.84.

Training for Industry

• In its recent report, "Training for Industry," the National Industrial Conference Board presents a survey covering 473 companies in various industries and in different sections of the country, indicating that four out of every five establishments have some form of training for industrial work to meet present and future needs for workers. Training on the job is the method gen-

erally used, both for mature persons and regular employes as well as for youths and beginners. In 272 companies systematic apprentice training is carried on. The time required for training ranges from one week to more than five years. In the training courses the period is generally four years. Only 8.5 per cent of the companies carry on so-called vestibule schools, a special type of training in the plant with special instructors and machines. Compensation during training is from 50 to 80 per cent of the regular established rates for the various jobs.

Printing Climbing Back Up!

• According to Typothetae's "Ratios for Management, 1936"—based on statistics secured from the 488 printers who reported their operating statements and balance sheets (generally regarded as a fair cross-section of the industry in America)—conditions for 1936 improved somewhat over 1935, the profit on net worth being 6.41 per cent and on sales 3.91 per cent, as compared with 4.08 per cent and 3.03 per cent respectively in 1935. The index of profit on sales is thus raised from 47 to approximately 60.

In 1927, two years before the industry recorded its greatest volume of sales, the profit index reached its highest point, being 106.7 with an average profit on sales 6.87 per cent. In 1929 when the industry had exceeded all records for volume, the index of profit on sales was only 97.4 with a profit of only 6.27 per cent.

In 1936 the ratio of materials used to sales was the highest in twelve years, being 35.44 as compared with 31.97 in 1926. On the other hand the ratio of *gross profit* to sales was 24.75 as compared with the twelve year "high" of 26.81 in 1927. Administrative expenses were lower than in 1935, but sales expenses were higher.

There has been a steady increase in the ratio of sales to gross plant investment since the low point of 1933, when the ratio stood at 125, the ratio for 1936 standing at 159. The highest ratio of sales to gross plant investment was in 1928, when it stood at 237. In 1929 it was 229; in 1930, 206, dropping to 177 in 1931, to 135 in 1932, and to 125 in 1933. Then came the increase to 143 in 1934, and to 151 in 1935, going to the figure of 159 in 1936.

Ad Space Not a "Commodity"

• Because the sale of advertising space in a periodical does not involve the sale of a "commodity" within the meaning of the Robinson-Patman Act, a case brought before the Federal Trade Commission against a trade paper was dismissed, the commission holding that the "rate differences" are not price discriminations between different purchasers of commodities. The publishers had been charged with quoting proportionally higher rates for less-than-a-full-page of advertising space than for a full page.

Printing From Ad Battle

• The Tydings-Miller Price Maintenance Bill, recently signed by the President, permits agreements between manufacturers and their distributors or retailers to fix resale prices on merchandise sold under a trade-mark or brand that is in free and open competition with commodities of the same general class produced or distributed by others. The advertising profession sees in this an opportunity for a fracas between advertisers of *nationally known brands* and those of *private brands*, with both sides fighting through almost every conceivable printed medium, since competition will now be on a basis of *brand* rather than *price*. A boom in advertising expenditures is expected to result from the "war," in which many printers can participate if they are wise enough and alert enough to put their best feet forward and capture some business.

Papers for Record

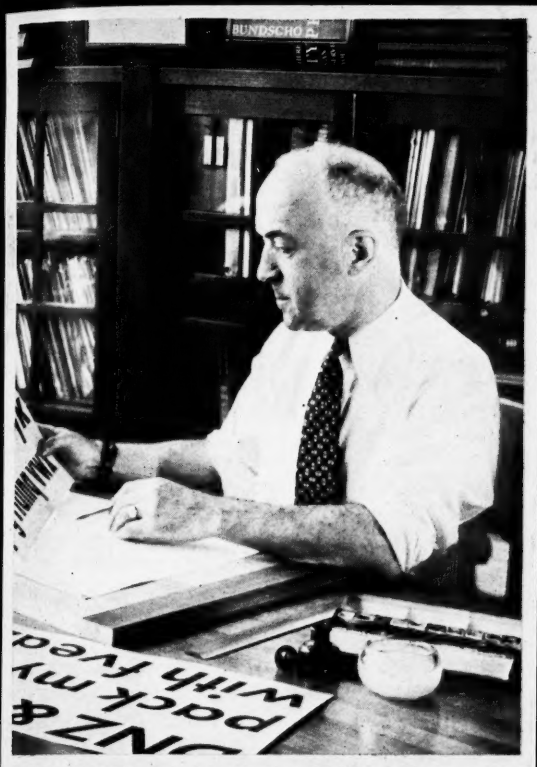
• Because of the interest in proper specifications for writing and record papers, the National Bureau of Standards announces revised and more complete specifications, covering the characteristics of writing papers ranging from permanent record papers to those for temporary use. The papers are divided into four classes, based on permanence; each class is divided into two grades according to strength. The primary classification is based on stability, irrespective of fiber. Specifications may be obtained from the Bureau, at Washington, on request.

Six-Hour Day Tested

• A test lasting three years, in which a six-hour day raised the efficiency of workers 15 to 30 per cent above that of eight-hour workers, was recently reported to the American Association of Applied and Professional Psychology. The workers were seventeen women, setting type by machine, and fifty-two men hand compositors, all of The Waverly Press, Baltimore. Although unusual skill was required of the six-hour-day workers because of the medical and scientific terms in the copy being set, the workers made more money and the company more profit. When the test began, the immediate effect was reduced production, increased errors, and disorientation for a time of the entire group. Adjustment eventually occurred and after three years of the shorter period the entire group is reported to be wholeheartedly for it.

The efficiency of the women rose in about the same proportion as that of the men. Sound-proofing of the shop, and enforced rest periods in the six-hour day reduced errors almost immediately. The test did not prove that *executives* were more efficient, but rather that they were less efficient on a six-hour day.

Men at Work



Top: Sol Hess, associate art director of the Lanston Monotype Machine Company, Philadelphia. . . . Frank H. Johnston, Johnston Printing Company, Hermosa Beach, California, uses right hand for "cogitating." . . . A key man at Cleveland was A. H. McAusland, treasurer, Eighteenth International Craftsmen's Convention; entertainment-committee chairman A. T. Walker looks on. . . . In the composing room of the Voiland Printing Company, Topeka, Kansas, president Ferdinand Voiland, Junior, at left, puts the editor of THE INLAND PRINTER into trial harness. (N. B.—The editor still knew his case.) Mr. Voiland is also Deputy State Printer of Kansas

"WHEN READY, GIVE ME A RING!"

Printing salesmen, to get anywhere with the writer of this article, will have to do more than look willing. Says he:

"The average printer's salesman doesn't know a cockeyed thing about the buyer's problems." It's a challenge

By ROY B. SIMPSON

IF THE big industrialists knew no more about selling than the average printer knows about it there would be no Fords or Chryslers—no huge General Electric Company—no International Shoe Company. This is a bold statement but we are going to prove that it is a statement of absolute fact. Then we may help certain printers to make some money.

During a long and active experience as advertising manager for large corporations and as the owner of an advertising agency the writer has bought a large volume of printing. He has been solicited by the representatives of more than four hundred printers in Chicago, Philadelphia, New York, and St. Louis. Only a few are salesmen. Most of them are not even good order-takers. This is the average approach:

"Good Morning, Mr. Simpson, any printing orders going out today? If you got anything we want to figure on it. We got a fine plant and can beat the world on quality and price, and we give real service," and so on, and so on.

If there is anything in the works they grab the specifications and scuttle away. If there is no job in sight they say, "Well, when you have anything please give me a ring and I'll be right over." Very rarely does one of them show a sample of what his concern is doing for anyone else—seldom even do we receive a decent piece of promotion literature designed to sell the products of the printer.

Occasionally we have an experience that indicates good salesmanship. Here is a case in point:

Some years ago when directing the advertising of a very large shoe concern we decided to use a style book featuring our fine shoes for women. Two local art and engraving houses submitted ideas—and they were rotten. However, they could be tinkered up a bit and might serve our purpose. The engraving houses wanted only the pictures and plates, so we were privileged to get bids, and we certainly did know how to buy printing.

Just as we were about to make a decision we were visited by the president of a large New York lithographing concern. He said he understood we needed a style book for our women's shoes and his crea-

tive department had prepared a good suggestion. The dummy was a masterpiece of illustrative treatment. It would be up to us, of course, to furnish the copy.

This was just what we wanted. If the price were right the order would be for a million. We had our limit as to price and when the president gave it I almost fainted. I told him that we could not get competitive bids on his idea, and neither could we pay his price. He was requested to cut the number of colors down to five and use a different grade of paper. He long-distanced his New York office and the next morning called with a revised proposition which was slightly less than our limit. We bought a million books.

This splendid order went to New York because the local printing concerns had no vision of our needs. They simply were poor salesmen.

A few days ago one of the leading local printing concerns, with a splendid offset and general printing plant, voiced its position through its president and here is what he said:

"We have been in business thirty-six years and the quality of our work is well known to buyers of printing in six states.

A Copy Suggestion

FIRING

OIO BOTH BARRELS

Do you use four-page letterheads as much as would be profitable? As one steady user says, "When we write a letter on the first page referring to details or specifications printed on the other three pages, we know they'll never become separated in the files." This two-in-one feature gives rare opportunity to put the entire story before the reader in one package! And we print those, too!

Larson-Dingle Printing Company, Chicago, publishes L-D Tidings, a little monthly house-organ in which can be found constructive suggestions, such as above. Good promotion in this paragraph

Our volume is not half of what it was before the depression and it seems to me that we will have to teach advertisers all over again to use good printing."

This man is asleep at the switch. Good printing is again being used in large volume and national advertisers are going in strong for point-of-sale advertising, such as window displays, cut-outs, envelope stuffers. Large blocks of space-advertising money are being taken away from magazines and newspapers and put into printing. One medicine concern has bought more than \$200,000 worth of printing since last January. Its million-dollar appropriation was revised to put \$100,000 more into window and counter displays throughout the country.

This is a trend which many printers seem to have overlooked. Their salesmen follow a beaten track, scouting for orders, but they do very little actual selling. The reason, perhaps, is that the average printer's salesman doesn't know a cockeyed thing about the buyer's problems. Therefore it would be a fine idea for the owner of a good printing plant to train his men to get the buyer's slant and learn what his problems are. Then buyer and seller can work together sympathetically and understandingly. The printer will then cease to be regarded as a mere order-taker and will become creative.

Every successful manufacturer who is on his toes and working hard to make his wad during the next two years, which Mr. Babson says will be the greatest boom years we have ever known, should use a snappy little folder in every letter that goes out of his place. How many letters does his firm mail in a year? Perhaps 100,000 or more. He should have at least twelve first-class four-page folders about some phase of his business. They should be given to the stenographers or mailing clerks with positive orders to enclose them in various letters.

These inserts cost only a very small fraction of a cent, yet they may save dictating and typing many extra paragraphs. So instead of being an expense they are time-savers and money-makers. We wonder how many printing salesmen have ever thought of making this suggestion? It would put money in their pockets.

Recently I received a beautiful offset blotter from a large printing house, with the advice that "This is an example of our work." That simply did not register as I was at the time preparing to write and buy a large edition of booklets in seven colors. The thought that this reminder created was, "A stingy sample."

One of the best ways to sell a product is by sampling. The printer should take his own medicine. If he wants me to get out a beautiful booklet he should use such a booklet to promote his own business; but when any printer urges me to buy a booklet that may cost fifteen to twenty-five cents or more I find myself wondering why he doesn't use that kind of printing in his own business. I am liable to ask—if I want to voice my thoughts—"If this is such a good thing for us, why don't you use it?"

In all my business life as a buyer of printing I have seen only two pieces that adequately demonstrated what a printer could do. They were complete, and so carefully thought out that the reader could not figure otherwise than that "here is a printer that has the buyer's slant." Those booklets made money for the printer by selling more printing of the better class.

When a salesman calls to sell me printing and shows a reasonable understanding of the sales problem I am trying to whip I will give him a hearing and take off the lid. If he has an idea that is worth buying and the ability to visualize that idea he will get an order. He will not only sell me but will *help* me to buy.

The average printing salesman does not do this. All he can see is the prospect of getting an order; all he appears to worry about is how low he will have to bid to get it. If he loses he damns his successful competitor and declares that he is a cutthroat. He cannot eliminate himself from the picture and put the buyer into the center of it.

The volume of good printing is fast increasing. As a result of the high surtaxes on corporate earnings distributed as dividends and plant improvements thousands of concerns that never before advertised are now doing it, because their advertising investment is not subject to these taxes. Much of their profits will be spent for printing of the kind that makes sales.

However, this increased volume of printing will not go to the order-takers who have not yet learned how to sell. The cream of the business will go to those concerns that become buyer-minded to the extent of kicking themselves off the stage and putting the buyer and his sales problems into the spotlight.

CASE OF THE MISFIT PROOFREADER

By Edward N. Teall

EVEN after thirty-some years of constant writing for print, I still find it difficult to decide where to break into the subject in hand. It is so with me in trying to start this article reporting a recent experience. Probably the best way will be to quit trying, and just let the story take care of itself. It is one that may help some of our younger readers in their own problems. It has to do with the experience of a young man who had an opportunity to establish himself as a proofreader, and failed. The story was told to me by a friend of mine who is also a friend of this young man, and who tried to help him make good.

The young man had had some experience in newspaper proofrooms. He worked in the proofroom of a big-city paper, but was laid off something more than a year ago. With a wife and baby to support, it was necessary for him to have work of one kind or another. He couldn't be "choosy." He got himself a job in a factory, and was doing fairly well when his friend, knowing of a shortage of help in the proofroom of a certain commercial printing house, urged him to apply for employment there.

The friend informed the management of this house that the young man had the makings of a good proofreader; that he had adequate education, and ambition, but would need some training. He stated that with a little patience, some coaching, and a chance to adjust himself to special requirements, the young man could be counted on to give satisfaction. So the young fellow, after an interview, was engaged, gave up his factory job, and went to work in the proofroom. Everything was "lovely."

But recently I met my friend, asked him about his protege, and was told the whole thing had blown up, the youngster was out and trying to get back his old job—sore at his employers, sore at his would-be patron—sore at the world, feeling himself ill treated, unappreciated, and betrayed. In the fact that he laid all the blame on others, of course, you have evidence that the young man had fundamental defects of character or disposition which will stand in his way until he manages to overcome them. The first "moral" of the story is that the worker cannot afford to be pig-headed, but must be ready to meet the tough old world half-way, at least.

My friend, pressed for details, was hesitant—naturally enough. He had done what he could to help; was in no way

responsible for the failure, but was regarded by the beneficiary of his kindly impulse as in part responsible for the fiasco. Ingratitude has a bitter taste, and is hard to swallow. The first thing my friend said was, "I was not in close contact, and the whole thing is a mess of impressions, personalities, and other borderline effects. But it seems the people there didn't know how to teach him, and he didn't know how to learn."

For one thing, the young fellow had set ideas about compounding. Further, he wouldn't pay any attention to marks on earlier proofs than what he happened to be handling; wouldn't consult publisher's directions about spelling-style, as given on composition orders, and said he had no use for book proofreaders because they were forever consulting the dictionary. Just what he said!

Then, they put him to work at revising. He was given galley proofs to be sent to the publishers for whom the house prints. His duty, of course, was to check against the publishers' readers' first proofs, to see that corrections ordered had been properly made, and, if not, to mark them in on the outgoing proofs.

At that stage of the work, the job was strictly clerical. Outside of the possibility of an occasional query, all the reader had to do was to check, mechanically. But on looking over his work, the boss found that he was going his own sweet way, making new marks. He had, apparently, no realization—and no willingness to realize—that in making what he considered an important correction he might actually be introducing a new discrepancy. He sailed right on.

Now we see a new fault—that of being unwilling to do a mechanical task mechanically. The young fellow apparently had the idea that a proofreader should be sort of a super-editor. He turned willingness to accept responsibility into insistence on assuming responsibilities not properly his. Again, he turned a real virtue into a fault, damaging to him and intolerable by his employer.

Finally, no doubt seeing possibilities in this young man, his employers tried one more way; they decided to train him from the ground up, as a copyholder. But once again, it didn't work. The young fellow no doubt was by now in a state of mind in which it would have been impossible to reconcile him to the situation. They let him go. They had spent time and money, in vain—and they weren't in business for fun or charity.

The tragedy of all this—and it is truly tragic—is that the young man evidently possesses the qualities needed not only to make a good proofroom worker of him but to demonstrate his fitness for positions, later, of initiative and responsibility. He wanted to go too fast. He couldn't or wouldn't, accept discipline.

It is hard to draw, exactly, the line at which good qualities turn into defects in proofroom work. Nobody cares for proofreaders who have no ideas of their own about style and correct expression. Every employer likes a reader who can handle his work with intelligence, not mere me-

chanical accuracy. But the accuracy must be assured, first of all. In modern commercial work, competition is so tight that a shop can't afford a single unnecessary stroke or movement.

The proofreader who wants to make good in a big way must put himself in line with his fellow-workers. He must use fine judgment in suggesting changes in the work. He must not dodge responsibility, but he must not try to run the place. He must subject himself to hard requirements, and accept discipline.

The story of this young man's failure is full of meat, both for workers and for

employers. I cannot help thinking that while the employer in this instance made an honest effort to help the young fellow make himself useful to the shop, he did not show skill in handling him. Perhaps it was "a difficult case," but the difficulties, from what I can make out, seem to have been precisely such as to call for—and to reward—very special effort to straighten out the young fellow's mental quirks. Not having been on the spot, of course I can't speak on this point with full assurance; but that's what I think, working with the scant data on hand. The case is worth some serious consideration.

HAND ENGRAVINGS REVEAL CRAFTSMAN'S SKILL

● Whether done purely as a pastime or a hobby, or as a test of skill, our information does not state, but the two illustrations shown here present a remarkable demonstration of craftsmanship in platemaking. They are printed from the original plates, every dot and line having been cut by hand with but a single tool. George E. Haviland, of Springfield, Ohio, the craftsman who did the work, tells us that he claims no credit for the larger illustration as he had a copy to go by, this copy being photographed on the copper. He says, however, that many hours of patient labor went into the work, and we will add that it shows definitely a high degree of skill in cutting. The smaller illustration Mr. Haviland drew on the copper as he went along, having no copy from which to work.

Mr. Haviland started as an apprentice in the wood-engraving department of the Akron Printing Company, Akron, Ohio, on October 7, 1901. He says he was the first boy to be paid a salary, receiving the munificent sum of \$1 a week. And those days were far different from today, he tells us. (Don't we know it!) In the mornings he had to clean seven lamp chimneys, carry out ashes and carry in coal, and then he had to run all the errands. After about three years the firm "folded up," and George went to work in a bag factory, cutting maple wood. In 1905 he went to Pittsburgh and started as a router in a photoengraving plant, later doing finishing and then graduating into color work, learning to etch both copper and zinc. In 1919 he decided to make a change and went into the selling game, traveling throughout the midwest for the F. Wesel Manufacturing Company. Later he returned to engraving, and says he is still at it.

The engraving of the house, Mr. Haviland says, was cut while he was unemployed during the depression. He also

says that, compared to wood, copper has some advantages. It can be burnished to get the desired results, and corrections are easier to make on copper than on wood. It requires more skill to plug a wood-cut to make corrections, and it takes longer to do it.

Mr. Haviland, incidentally, is now with the Crowell Publishing Company at Springfield, Ohio, where, he advises us, they make no engravings but do work over every plate received in order to make it meet pressroom requirements. They also take care of whatever repairing is required.



The Month's News

Brief mention of persons and products, processes and organizations; a selective review of printing events, past, present, and future

Australian Statistics

A rather interesting study of the printing and related fields in Australia is given in some statistics appearing in *Newspaper News* for August 2, taken from the summary of Australian Statistics. It is shown that the value of production, paper, stationery, printing, bookbinding, and so on, for 1934-1935 was £11,320,046, as compared with £9,620,946 for 1931-1932; £9,722,467 for 1932-1933; and £10,561,719 for 1933-1934.

The imports of paper and stationery for the twelve months ending December, 1936, were £5,730,948, while the exports were £310,237. The imports of pulp for papermaking for the first nine months of the 1936-1937 year were listed at £289,151.

Imports of printing machinery for the first nine months of the 1936-1937 year amounted to £233,848, which compared with £228,412 for the corresponding period of the preceding year. Of the total imports of paper for the first nine months of the 1935-1936 year, which amounted to £2,728,710, printing papers amounted to £1,561,331, while for the 1936-1937 year, with total paper imports amounting to £3,405,384, printing papers amounted to £2,219,113.

Stationery and paper manufactures for the first nine months of the 1935-1936 year amounted to £4,153,594, whereas for the corresponding period of the 1936-1937 year the amount was reported as £4,763,113.

The Commonwealth sales tax for the six months, July to December, 1936, showed net sales taxable and exempt goods, paper and stationery, amounting to £6,763,000, while net taxable sales were £4,087,000, and the sales tax payable was £179,000.

The unemployment figures for books, printing, and so on, for the March quarter of 1929 were 2.6. For the same period of 1936 the figures were 5.5, while for 1937, again the same period, the figures were 5.2. The percentage for all groups for the March quarter, 1937, was 9.9.

Employing Printers to Meet

Members of the Employing Printers Association of America, Incorporated, representing the American-plan independent shops, will hold their annual meeting at the Palmer House, Chicago, on Thursday, October 14. Attendance is limited to executives and accredited representatives of member firms. A meeting of the board of directors will be held in the morning, while the work of registration of representatives is in progress; at noon there will be a luncheon for all member representatives. The executive session will take up the rest of the afternoon.

In the announcement of the meeting which appears in the association's September bulletin it is stated that "independent employees of the printing industry are almost universally manifesting a decided preference to retain their individual employment relations. Independent employers in the printing industry, including all

members of our association, reciprocate the loyalty of their employees and will protect their right to retain their individual status. This means the maintenance of the open shop in the organizations of our members and requires continual improvement of our defenses against the encroachments and attacks of labor unionism. To protect their employees and their plants, our member executives need to be abreast of the most advanced defensive tactics, and the quest of such information will lead them unerringly to our coming annual meeting."

J. W. Timberlake on Tour

J. W. Timberlake, general manager of John Dickinson and Company, Limited—Cape Town, Durban, and Johannesburg, South Africa—visited THE INLAND PRINTER office on a tour around the world, accompanied by his daughter. The board of directors of the Dickinson organization (which is THE INLAND PRINTER representative in South Africa) had requested Mr. Timberlake to make a tour of all the overseas branches of the company. Leaving in December, 1936, Mr. Timberlake visited Cairo, Rangoon, Singapore, spent a month in Australia, a month in New Zealand, considerable time in South America. He will be gone about a year altogether. This is Mr. Timberlake's fourth visit to America; he was last here in 1923. He reports he was particularly impressed by the unity of the Dutch and the English people as opposed to the unrest and warring factions in central Europe and elsewhere.

Vocational Group to Convene

Printing is to be represented at the annual convention of the American Vocational Association, to be held at Baltimore, Maryland, December 1 to 4. A sectional meeting is being arranged under the sponsorship of the National Graphic Arts Education Guild, the program for which is being prepared by Fred J. Hartman, educational director of the Guild, and will feature addresses by several outstanding figures in the printing and educational fields.

An exhibit of printing, arranged under the direction of Allan Robinson, principal of the Ottmar Mergenthaler School of Printing, Baltimore, a member of the local executive committee for the convention, will be a part of the working exhibits representing the various types of vocational education given in the Baltimore public schools. Plans for this exhibit of printing include the production of a convention daily in the exhibition booth; a new 17 by 22 automatic job cylinder press will be set up for this purpose on the floor of the Fifth Regiment Armory where the exhibits are to be held. The paper will be made up and printed during the convention by students of the school.

The sectional meeting on printing will be held at the Lord Baltimore Hotel on Saturday morning, December 4.

I. T. U. Behind C. I. O.

In a recent feature in the *Chicago Daily News*, part of a series of interviews with leaders representing both sides in connection with the labor controversies that are creating such wide attention at this time, the president of the International Typographical Union, Charles P. Howard, was one of those called upon by the interviewer to express his opinions and views, as was also Lewis G. Hines, an official of the American Federation of Labor. Comment on the C. I. O. was made by both of these men, Mr. Hines stating that the C. I. O. is headed toward anarchy, that it is un-American, is based on a foundation of disloyalty in an attempt to destroy American institutions and therefore cannot succeed, also that the relations between labor and industry can never be successfully adjusted without mutual respect and responsibility.

Mr. Howard was quoted by the interviewer as saying that the I. T. U. is "solidly behind the C. I. O. despite the fact that we are affiliated with the A. F. L. If William Green should expel us from his Federation," the statement continues, "we would immediately affiliate with the C. I. O. But he does not dare expel us."

The interviewer also quotes Mr. Howard as saying that "to incorporate trade unions would have a disastrous effect upon the labor unions if it did not entirely destroy them, and to bring labor contracts within the jurisdiction of the courts would create a condition of peonage."

"Charles P. Howard is not looked upon as a radical," said the interviewer in his own comments, continuing: "He rates high in the esteem of all who have had dealings with him. His typographical union, one of the oldest in the country, has a reputation for reliability. Its local unions keep their contracts. Charles Howard himself is a tall, rangy person with a ready smile, a pleasing voice, and a convincing personality. He has the manners and the diction of a college professor, and he has a logical reason for any statement he makes."

DeVilbiss Oil Spray Gun

Application of the spray gun as a device having use in the printing plant is a feature to which attention is called by the DeVilbiss Company, of Toledo, Ohio. The HWA oil spray gun, it is stated, is a piece of equipment that was originally designed for the automotive service field. However, a printer, in an effort to find an easy method of applying a softening solution to ink rollers, tried one of the guns with great success. Since then, the company states, the gun has been adopted as standard press equipment by many other printers.

The DeVilbiss HWA spray gun is said to be particularly adapted for applying this softening solution, as it is built to handle light lubricating liquids, requires no compressed air or additional equipment, and provides a quicker, cleaner method of applying the solution.

N. E. A. Forging Ahead

Determination to carry the work of the National Editorial Association to greater effectiveness characterized the actions of the members of the board of directors at their meeting in Chicago following the close of the Detroit convention. Recommendations of the advisory committee, covering a five-point program which

modern income-getting ideas. Affiliation of the N. E. A. with the newspaper committee which was set up by eleven publisher groups in Chicago recently for the protection of the freedom of the press. Arrangement for full-time manager representation in Chicago, and a legislative set-up in Washington cooperating with other groups or organizations.

AFTER ALL, WE OUGHT TO KNOW!

● To many, a great many, the National Printing Exposition held in Chicago this past month was a bitter disappointment. Some who traveled a distance expecting to see the latest developments in printing machinery, equipment, and processes were openly disgusted at the poor showing. Some were frank in terming it a terrible flop. Others, looking at the event from a somewhat different standpoint, expressed the opinion that it all depended upon the way you looked at it, that it proved a good thing for those manufacturers of the smaller articles of equipment who were represented, and that those manufacturers benefited greatly through the lack of competition from larger exhibits or the prominent features of machinery and processes for the printing industry.

Whatever viewpoint may be taken it must be acknowledged that the exposition fell far short of being a representative showing of what is available for the printing field. This is a fact that is to be regretted, for the attendance was good, and those outside of the industry who went to see and learn something of the art and mechanics of printing must have carried away with them a very poor impression of what is represented in the industry that stands high among the foremost fields of productive activity in the country today.

Without any desire of taking an attitude of "We told you so," but rather to point out a definite principle which we believe should be more widely recognized, we call attention to the fact that in the issue of *The Inland Printer* for last April, immediately after the first announcements that such an exposition was to be held, we stated that "Such a move at this time

is, we believe, unfortunate, and we doubt whether any considerable interest will be shown by those considered to be logical exhibitors."

Here's the point we wish to emphasize: The reputable and representative trade journals of the printing industry can well be said to be very closely in touch with the general feeling and sentiment of the industry, to know what is going on, to have a finger on the pulse of the industry and the trend of opinion that prevails. That's the business of the trade journal, and it is to the interest of the trade journal to watch closely and do all in its power to work for the best interests of the industry. We would be failing in our responsibility to the field that gives us our support were we to neglect keeping in constant contact with all the sources that are putting forth efforts for the welfare of the printing field.

Such being the case, and it undeniably is the case, we are confident that had these trade journals been consulted or their opinions sought, the exposition held last month would not have been started. It did not have the support or the encouragement of the major journals in the field. Printers over the country who sought the advice of *The Inland Printer* as to whether it would be worthwhile making the trip, and there were a number of them indicated their regard for our editorial view. Why, then, would it not be a wise move for those promoting such affairs of any magnitude to consult the reputable and representative trade journals, take them into confidence and secure their opinions based upon their understanding of the sentiment of the industry as reflected by the contacts they maintain throughout the country?

presents the first step toward the long-desired working partnership between the association and the state associations, were approved and adopted by the directors.

The program includes the following five points: N. E. A. encouragement of the field-manager plan in state groups, and a readjustment of affiliate dues to N. E. A. by state organizations. More equal representation of members on the board of directors. Utilization of sound and proved ideas for getting local business, N. E. A. to be used as a clearing house for

The board authorized the executive committee to negotiate with field-manager states for affiliation on a tentative basis to take effect for the fiscal year beginning July 1, 1937; decided that the president and the secretary of the N. E. A. should represent the association on the newspaper committee; appointed an executive committee of the board on a geographical basis, this including W. W. Loomis, W. H. Conrad, R. C. Stitser, Howard W. Palmer, and Raymond B. Howard. Raymond B. Howard was also elected as assistant treasurer.

Joseph T. Alling Dies

Joseph T. Alling, chairman of the board of the Alling & Cory Company, died on Monday evening, September 20, at his home in Rochester, New York, at the age of 82 years. A pioneer paper merchant in the upper part of New York State, Mr. Alling resigned from the presidency of the Alling & Cory Company on January 19, 1935, his eightieth birthday, being elected chairman of the board and retaining his deep interest in the affairs of the company as well as the paper industry in general. He was one of the organizers of the Empire State Paper Dealers Association, serving as its president in 1906, and was one of the founders of the National Paper Trade Association, of which he was president from 1914 to 1916, taking an active part in its work for many years.

The Alling & Cory Company was originally founded in 1819 in Rochester by Elihu F. Marshall, later being continued by William Alling and David Cory. Under the guiding influence of Joseph T. Alling the company grew rapidly, expanding its field until it now has branch offices and warehouses in Rochester, Buffalo, New York, Pittsburgh, Cleveland, and Akron.

Exhibition of Printing

The New York Employing Printers Association has announced its third annual exhibition of design and production in printing, featuring printing that is distinctive in creation, typography, format, and production, executed by printers of New York during 1937. The date of the exhibition is November 1 to 3, 1937, from noon until 10:00 p.m. each of the three days, the place being the tenth floor roof garden, South Garden, of the Hotel Astor. Admission is by printed invitation only, members of the association being given as many invitations as they wish for the use of their customers.

The purpose of the exhibition is to make available to buyers of printing, as well as to printers themselves, examples of the finest and most effective printing of the past year, the requirement being that all pieces must have been produced by the exhibitor since October, 1936, entries being limited to manufacturing printers who are active members of the association.

N. Y. U. Printing Courses

The Division of Graphic Arts, New York University, is offering seven courses in the art and techniques of printing which are to be conducted this fall by practical designers and printing executives. The courses, which are under the direction of Otto W. Fuhrmann, consulting typographer, have been arranged for printing designers and technicians, as well as advertising men and women, publishing executives, teachers of printing and of art appreciation, also others interested in the esthetics as well as the mechanics of typography.

Elementary typography, principles of layout, printing methods and reproductive processes, typographic productions, technology of printing, advanced printing design, and survey of printing, are included among the courses. Instructors, in addition to Mr. Fuhrmann, will be Fritz Ludwig Amberger, designer and former professor at the Applied Arts School, Mainz; Summerfield Eney, Jr., printing expert of the Champion Paper Corporation; M. C. Rinehart, II, of the staff of the Pittsburgh White Metal Company; J. W. Rockefeller, Jr., consulting printing engineer; T. Robert Stumpf and Karel L. Wolke, typographers.

Classes started in late September and are being held at the Washington Square Center of New York University.

Social Security and Printing

Something of the trend in the printing field is set forth in the opening paragraphs of a bulletin received from the Business Information Division of the Social Security Board, Washington, D. C., the bulletin having been prepared with especial reference to the printing industry. Setting forth details of the Social Security Act, most of which apply to industry in general, and not alone to printing, the bulletin, in stating that "To every employer and employee in this country the need to provide some protection against economic insecurity was made all too clear during the depression," continues: "During that period economic forces beyond the control of employers or employees were at work, removing from the payrolls millions of valued employees and cutting the wages of those who remained."

"The great industry which provides us with our books, our newspapers, and our magazines," it is stated, "was affected along with all others—how seriously is shown in the census of manufactures." Then follow statistics: "In 1929 there were 24,360 printing and publishing establishments in operation, which employed 281,119 wage earners and paid them \$506,290,000, an average of \$1,800 each," the bulletin states. Further, "By 1933, the low point of the depression, the number of establishments was 31 per cent less than in 1929, 24 per cent fewer employees were at work, and the total wages they received were 42 per cent below those of 1929. The average a worker, however, was somewhere around \$1,370."

"In 1935, the number of establishments was 19,840, 18 per cent more than in 1933, the number of wage earners had increased 15 per cent to 245,376, and they received \$361,662,000 in wages, 24 per cent more than in 1933."

"What has happened to the industry since 1935," the bulletin continues, "is revealed in the monthly employment and payroll indexes compiled by the Bureau of Labor Statistics. Based on the average of 1923 through 1925 as 100, employment in the book and job section of the industry was 86.8 in 1935, 91.0 for 1936, and during the latter year increased from 87.9 in January to 97.4 in December. The payroll index was 75.8 for 1935, 81.7 for 1936, 79.1 for January, 1936, and 93.2 for December."

"For the newspaper and periodical section of the industry, the employment index was 99.3 for 1935, 102.9 for 1936, 101.1 for January, 1936, and 106.0 for December. Comparable payroll index numbers were 88.6, 96.8, 92.5, and 105.4."

Booklet on Copy Fitting

A new booklet on copy fitting which shows the character count of all intertype faces from 12-point up has been issued by the Intertype Corporation under the title of "Intertype Ready Reckoner." Tables from which the character count of any type face may be quickly computed are also included in the booklet, copies of which may be obtained from the Intertype Corporation headquarters at Brooklyn, New York, or from any of the company's branch offices. The booklet will be helpful to intertype users, who will find it a time and labor saver.

Kelly Press School at Detroit

A school of instruction on a new Kelly press, held for seventy pressmen and assistant pressmen of Detroit, closed on August 17 with a get-together party for the students. The class has been conducted by the Detroit branch of the American Type Founders Sales Corporation, and featured especially the new 17 by 22 Kelly automatic press, this being the first official showing of this new model.

S. N. Raynor, manager of the Detroit branch, states that the interest shown by the pressmen and assistants was most gratifying, and in spite of the summer heat the attendance was main-

Typothetae Points the Way

Another striking and forceful—we might also say *convincing*—publicity piece has been received from the United Typothetae of America headquarters at Washington, D. C. The cover, showing a modern streamlined airplane, carrying the words "Your Business" under the wings, and "Operating" and "Financing" on the motors at the front, flying over the clouds, storms, hazards, and air-pockets, is printed in black and light blue, making a decidedly attractive appearance and giving the urge to turn to the inside and see what it is all about. It's a real "teaser." So turning to the inside spread, on the left-hand



Detroit branch of the American Type Founders Sales Corporation has been conducting a school of instruction (new Kelly automatic model) for pressmen and assistant pressmen. Four lessons completed the course, a different group of students attending one night each week. At conclusion of the course on August 17 a "get-together" was held, at which time the above picture was taken. In the group: George Brodie, Frank Cameron, George Flavelle, Orval Gatzka, Sam George, Laurence W. Gray, Harry Harrigan, Walter Kejonen, Frank Mucker, Perry Paul, Kal Tobe, Michael Velky, Frank Witzman, Joe Allred, Leonard Daniels, Mike George, J. Hauck, Arthur Krueger, Frank Lee, W. R. Shaffer, Milton Smith, David Strickland, Paul Toth, Albert Valky, Joseph Buchare, Richard Cortville, Joseph Feiman, Lloyd Jenereaux, Lewis Krueger, Al Nowicki, Joseph Pawlowski, Ben Schachet, Walter Wilson, Will Allred, Thomas Fitzgerald, Ben Berghoff, Edward Heitman, Noble Landry, Etford Priest, J. Harrison Shaw, and Gene Wold. Also in the group are Maj. S. N. Raynor, manager of the Detroit branch; Herbert Reed, Harry Peets, William Barker, Alexander Garrett, also of the Detroit branch; and I. W. Judkins, special representative of American Type Founders. The course received much favorable comment

tained at almost 100 per cent throughout the course. The course consisted of four lessons, a different group of students being in attendance one night each week. I. W. Judkins, special representative of A. T. F., of Elizabeth, New Jersey, acted as the instructor, and through his broad experience it was possible for the students to take up many problems which were of great interest to them.

Direct Mail Improving

Judges selecting the examples of direct mail advertising to be included in the Fifty Direct Mail Leaders of 1937, sponsored by the Direct Mail Advertising Association, which is to be included in the association's "Showmanship for Selling" exhibit at its coming annual convention at Cleveland, Ohio, October 12 to 15, had a difficult time this year in picking the fifty winners. The judges, it is stated, finally refused to make any choice for first, second, and third places, as all of the pieces submitted were of such high character, showing such general improvement in artwork and in typography.

page we get the statement, "Whether flying the Atlantic safely or operating a printing business successfully, you need dependable navigating aids"—these words being above and below the instrument panel of an airplane with all its dials, which in this case are named trade barometer, credit rating, profits, assets, selling expense, balance sheet, and so on. Then, on the right-hand page: "What the instrument panel is to the pilot of the modern, gigantic, high-speed airliner, the latest U.T.A. ratio book is to the pilot of today's printing establishment." Follows a convincing message setting forth the statement that "You, the navigator of your business, like the airplane pilot, must have a 'control board' to check your business progress," and so on, also setting forth "The Acid Test of Managerial Ability," and the application of the ratio book to one's business.

The navigating aids for printers offered through the U.T.A. are set forth on the back page of the folder, these being craftsmanship, research, public relations, trade problems, sales helps, production and estimating, finance aids, and ratio book, all briefly described.

William Eskew Dies

William Eskew, who has operated a job printing business at Portsmouth, Ohio, for the past forty years or over, died at his home in Portsmouth this past month following a long illness complicated by neuritis and heart trouble. Widely known as a fine typographer, Mr. Eskew was a tourist printer during his earlier days and acquired an extensive knowledge of printing as well as a deep love for the finer things in typography, examples of his work being reproduced frequently in the pages of *THE INLAND PRINTER*. He was born in Natchitoches, Louisiana, on February 8, 1870, going to Portsmouth about forty years ago and establishing himself in business. After about thirteen years in his first location on Chillicothe Street he moved into a building which he had erected at the rear of his home at 825 Third Street, where he established a modern job printing office. The loss of his plant during the flood last January proved a heavy blow to him and undoubtedly further weakened him and hastened his death, as he had suffered poor health for the past three years.

Awards for Spiral Bindings

Awards are being made to winning entries in the exhibition of spiral-bound brochures, catalogs, books, publications, and miscellany, which is being held as part of the thirty-fourth annual business show, in Commerce Hall, New York City, October 18 to 23.

The exhibit includes specimens of any advertising or general printed matter bound between September 1, 1936, and October 11, 1937, with Spiral, Kamet Loose-Leaf, or Align-O, the entries being submitted by any organization involved in their production—advertiser, advertising agency, printer, binder, and so on—the rules being set forth in a special "Entry Information" brochure available from the company or any of its agencies. Winning entries are being selected on the basis of the most effective use of any of the spiral bindings, awards going to the art director, advertising or production manager who specified the use of the binding.

St. Paul Printers Elect

Directors of the Graphic Arts Association of St. Paul, Minnesota, were elected at the annual meeting held on September 15. On September 20 the directors met and elected new officers. The official family now is made up of the following: President, H. J. Crepeau, of the Ramaley Printing Company; vice-president, W. J. O'Rourke, H. M. Smyth Printing Company; treasurer, W. J. O'Brien, The Riverside Press, Incorporated; secretary, Harry Wentz. The directors are A. N. Grates, Webb Publishing Company; E. W. Honsa, E. W. Honsa Printing Company; H. E. Blodgett, Brown-Blodgett Company; R. L. Daggy, W. F. Ruth and Company; I. E. Gottlieb, Gottlieb Printing Company; William Johnson, Johnson Printing Company; E. J. Moore, Inter-City Printing Company; O. T. Rishoff, Clarkson-Rishoff Company; Lee F. Warner, McGill-Warner Company.

Mr. Crepeau, who succeeds O. T. Rishoff as president, is widely known as international president of the I. O. U. W., and also as a former chief of police of St. Paul. Harry Wentz, the secretary, formerly served the association as assistant secretary and office manager under acting-secretary George F. Armstrong. Mr. Wentz reports that the Graphic Arts Association is being materially reorganized following several meetings of the printers of St. Paul, held during the summer months, and that the membership now includes approximately 75 per cent of the commercial printers of the city.

Kluge Press Developments

While the modern trend in the printing field is toward greater development of automatic machinery, some print jobs do not lend themselves to automatic feeding so that hand feeding must be resorted to, due to unusual makeup or other features. This is one of the problems which confronted Brandtjen & Kluge, Incorporated, in connection with its Kluge automatic platen press. To meet the requirements of those jobs on which hand feeding is necessary, the company has produced an auxiliary gripper cam which can be substituted for the regular cam gripper by the removal of one nut. While not standard equipment on the press, this auxiliary gripper cam is furnished as an extra to those who need it for special work.



An auxiliary gripper cam is available for use when hand feeding is required in special work

The company also has announced that the Kluge automatics now being shipped from the factory are equipped with roller saddles made of aluminum alloys, replacing those formerly made of malleable iron, the principle being the reduction of reciprocating weight to permit a higher speed and more uniform contact between the micarta roller trucks and the roller tracks, and to prevent any possibility of jumping or chattering. Wider range in the adjustment between the vibrator and the composition rollers is permitted with the new saddle. Also, new construction has been embodied in the bearing surface by means of which approximately twice the wearing surface is given, and the aluminum alloy saddles are fitted with tempered steel bushings in contact with a steel pin which has been hollowed out to permit oiling directly to the bearing. The roller rods also have been redesigned to obtain an even greater oil capacity and further assurance of proper lubrication of the saddle rods under all conditions.

New Type Service

Something new in the way of a type service comes to attention through the announcement of the Type Display Library, 228 East Forty-fifth Street, New York City. With a wide assortment of modern and effective faces for display purposes, the company offers a service for printers, art directors, layout and production men, and publishers, which includes reproduction proofs, as well as cuts or electros, thereby making available a range of smart type faces, the accumulation of which would be a difficult matter for any one plant to maintain. The Egmont, both regular and italic, in light, medium, and bold, as well as Metropolis in both light and bold, Neuland, Erbar, Offenbach, Dallia, City Normal and Bold, Firmin Didot, Tourist Gothic, are but a few of the fifty-seven examples shown on a chart the company has issued.

Photolithographers Convention

Cleveland, Ohio, will prove a point of attraction to members of the National Association of Photolithographers October 14, 15, and 16, immediately following the annual assembly of the United Typothetae of America and that of the International Trade Composition Association. Hence the opportunity is afforded for those interested in the work of these several associations to avail themselves of the important features of each during the same week.

The tentative program arranged for the photolithographers has been planned to permit employers to take part in discussions on trade practices, costs, selling, and the many management problems every employer faces today. The facilities of lithographic plants will be utilized as a "share your knowledge" move and to help in spreading information pertaining to the various operations in a lithographic plant.

"New Legislation and Its Relation to the Lithographic Industry" will be the subject of an address by Capt. L. B. Montfort. "Looking Ahead with the Lithographic Industry" will be treated by Harry A. Porter, of the Harris-Seybold-Potter Company, and visits will be made to the company's plant and its chemical and research division. A discussion on "Estimating in the Photolithographic Industry" will be conducted by William J. Volz, of the Sackett & Wilhelm Lithographing Corporation. An address on "The Significance of Management Under Present Day Conditions" will be delivered by Harry Arthur Hopf, of Hopf, Kent, Willard and Company, management engineers.

There will be special demonstrations of negative making, making color separations, making deep-etch plates, overcoming pressroom problems, these to be conducted in different plants by representatives of the Eastman Kodak Company, the Harold M. Pittman Company, and the Champion Paper and Fibre Corporation. Other technical discussions and symposiums have been arranged, and a number of equipment and supply manufacturers will have exhibits of interest to the photolithographers.

The convention headquarters will be at Hotel Hollenden, Cleveland.

All-Metal Precision Camera

A new folder has been received from the Lanston Monotype Machine Company illustrating and describing the Monotype-Directoplate all-metal precision camera, for line, halftone, and color-process work. The camera, it is stated, is of all-metal construction, assuring that rigidity essential for preserving the proper position of the lens, the negative, and the copyboard. To prevent vibration, the camera and the copyboard are mounted on a heavy truss, spring-suspended from the floor, with adjusting screws as a means for leveling.

The camera is equipped for handling film or paper negatives, and dry or wet plates. A graduated vernier steel scale provides means for quickly setting the lens and copyboard for any desired reduction or enlargement, and makes it possible to return at any time to the same focusing position for additional negatives or retakes when necessary.

Machinery Exports Increase

Exports of printing machinery, or printing machinery sales abroad, for the month of June showed an increase of 12 per cent over those for the corresponding month of 1936. As announced by the machinery division, Bureau of Foreign and Domestic Commerce, the sales abroad for June 1937 were valued at \$1,051,495, as compared with \$939,257 for June, 1936.

Southern Printers' Convention

One of the most outstanding conventions held since 1930, was the expression made with reference to the annual gathering of the Southern Master Printers Federation, held in the Patten Hotel at Chattanooga, Tennessee, September 12 to 14. An exhibit of Southern printing, comprising more than five hundred examples of high-class work produced by printers throughout the South, proved a center of attraction and helped in developing thought of the possibilities that lie in creative printing.

Leading off the program following the opening ceremonies at the first session, Elmer J. Koch, executive secretary of the United Typothetae of America, gave a talk in which he emphasized the point that the hope for industrial employers is not to be found in working individually, or in individual effort, but rather collectively, in order to secure the rights and privileges of both the employer and the employee. This, said Mr. Koch, can best be accomplished through coöperation with trade associations. Mr. Koch also reviewed the old trends and compared them with the new trends in business.

E. W. Nobbs, representative of the Porte Publishing Company, of Salt Lake City, Utah, spoke on "Market Stabilization," approaching the subject from two principal angles, first, the stabilization of fair and equitable prices for printing, and second, the developing of more markets.

H. F. Ambrose, a past president of the Federation, and third vice-president of the U. T. A., speaking at the session on Tuesday morning, the second day of the convention, taking as his subject "Recent Legislation," emphasized the need of collective action on the part of employers in defense of business.

A stirring address was delivered at the annual dinner by George W. Klimes, of Birmingham, Alabama, governor of the Alabama District of Rotary International, who strongly urged the master printers present to recognize the danger of conflict between employers and employees, and by taking human welfare into account to eliminate the wasteful antagonisms which are today in evidence everywhere. "For your own good and for the good of humanity," said Mr. Klimes, "your Federation can well afford to educate its membership to understand the new relationship which ought to exist between the employer and the employee, between the buyer and the seller, and between competitors."

The election of officers and directors for the coming year resulted as follows: President, C. E. Band, of Band & White, Spartansburg, South Carolina; vice-president, Tandy G. Flinn, The Paragon Press, Montgomery, Alabama; secretary-treasurer, V. C. Carriott, Nashville, Tennessee. Board of directors: H. G. Mitchell, Democrat Printing and Lithographing Company, Little Rock, Arkansas; E. A. Koester, Douglas Printing Company, Jacksonville, Florida; Emil Dittler, Dittler Brothers, Atlanta, Georgia; George G. Fetter, Junior, The George G. Fetter Company, Louisville, Kentucky; John T. Upton, E. S. Upton Printing Company, New Orleans, Louisiana; S. Toof Brown, S. C. Toof and Company, Memphis, Tennessee; J. C. Keys, Junior, Keys Printing Company, Greenville, South Carolina; James G. Smith, Junior, Roberts and Son, Birmingham, Alabama; Tom L. Ketchings, of Tom L. Ketchings Company, located at Natchez, Mississippi.

Representatives selected to serve on the board of directors of the U. T. A. are Tom J. Lyon, Lyon-Young Printing Company, Atlanta, Georgia, the fifth zone; and H. F. Ambrose, E. T. Lowe Publishing Company, Nashville, Tennessee, the eighth zone.

In connection with the exhibit of printed matter, awards were made on the basis of originality, sales promotion, the most distinguished letterhead, booklets (excluding catalog and college annuals), and display posters. The award for originality went to the Arkansas Printing and Lithographing Company, Little Rock, Arkansas, of which W. C. Guy is president. The George G. Fetter Company, Louisville, Kentucky, of which George G. Fetter is president, won the award for sales promotion. The most distinguished letterhead award went to the



Elmer J. Koch, executive secretary of U.T.A., pushes Typothetae's good work in the industry

Lloyd Printing Company, Miami, Florida, of which F. R. Lloyd is president. Ben Granger, vice-president of the St. Petersburg Printing Company, St. Petersburg, Florida, took back with him the business-booklet award, and the business-display poster award was carried off by the Brandau-Craig-Dickerson Company, Ezell Craig, president, of Nashville, Tennessee.

Photoengravers Will Meet

The Hotel Statler, Buffalo, will be the central point of attraction for photoengravers of the country when they meet for the annual convention of the American Photoengravers Association, October 18, 19, and 20. Following the usual custom, some time will be devoted to reviewing achievements made during the year. Particular stress will be placed on technical discussions pertaining to latest developments in photoengraving, especially in the field of color photography and reproduction. The value of these discussions will be greatly enhanced, the association announces, by the largest exhibition of photoengravers' machinery, equipment, and supplies ever assembled, and by actual demonstrations which will be made.

A special feature of importance to come before the convention sessions is the proposed ratio scale, or ratios of value, intended to replace the standard scale for photoengravings in use for many years.

A. I. G. A. Fine Printing Exhibit

For the purpose of broadening the scope and increasing the number of entries for its Commercial Fine Printing Exhibit, the American Institute of Graphic Arts has turned the arrangements for this exhibit over to a committee made up of Chicago members. These members include William A. Kittredge, chairman; Joseph Carter, Ernest Dittman, Norman Forgue, J. L. Frazier, Egbert Jacobson, E. G. Johnson, E. Willis Jones, R. H. Middleton, and Paul Resinger. H. Lodge Robertson is acting as secretary of the committee.

The exhibit, which has national interest and influence in improving the demand for an appreciation of better printing, will be divided into five classifications—(1) booklets; (2) folders and broadsides; (3) stationery and forms; (4) display and novelty pieces; (5) publication advertisements.

Requests for examples of good printing under the foregoing classifications will be made shortly, and it is the hope of the committee that there will be a wide and generous response, as it is the aim to make this exhibit as fully representative of the country as a whole as is possible. An outstanding showing is anticipated.

Lynn Printers Recognized

The Nichols Press, of Lynn, Massachusetts, one of the old standbys of the city, was given recognition for its local standing through an excellent writeup in a recent issue of the *Lynn Daily Evening Item*, in the business review department, calling attention to the fact that a reputation for fine craftsmanship maintained through three generations has become a tradition with The Nichols Press, which is widely known for expert printing and ranks as one of the outstanding concerns in the printing trade in that territory.

Established in 1850 by Nathan Nichols, the company has been active in the Lynn business field ever since. Nathan later sold his interests to his brother, Thomas P. Nichols, who carried on the business for many years, and today the affairs are conducted by Frederick H. Nichols, a son, and Thomas A. Nichols, a grandson, of Thomas P.

Frederick H. Nichols, the item states, has been active as a printer since his graduation from the old Lynn High School, serving his apprenticeship under his father, and remaining today a true craftsman in all that pertains to the art of printing, being widely recognized as a consultant on all kinds of printing.

Fred's son, Thomas A., is a graduate of Dartmouth, and has had a number of years of experience in local business activities as well as being associated with his father in the production of many pieces of typographic work which have won high praise.

Traveling Press Demonstrates

To demonstrate the merits of its "Super-Speed Press," the Heidelberg Printing Machinery Corporation, New York City, has installed one of these machines in a specially designed truck, which travels to various printing plants and gives exhibition runs. Printers are thus enabled to see the press in operation, and are given an opportunity to use any of their own forms in making a trial of the press. Specifications of the "Super-Speed" model are given as follows: Sheet size, 10 by 15 inches; maximum printing speed, 4,500 an hour, two up, 8,000 an hour; impression strength, forty tons—more than sufficient for die-cutting, embossing, and perforating. The press has automatic guides for the purpose of eliminating pins, quads, and gages.

The Inland Printer

J. L. FRAZIER, *Manager*
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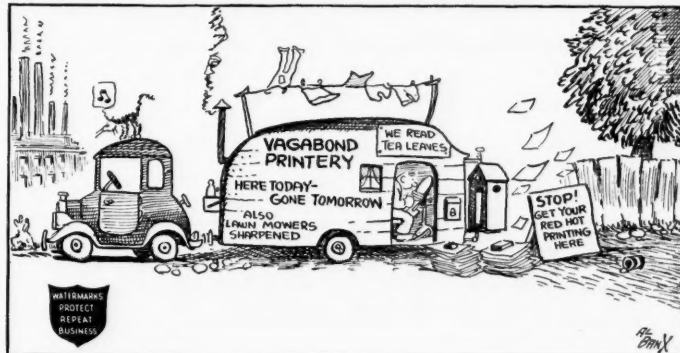
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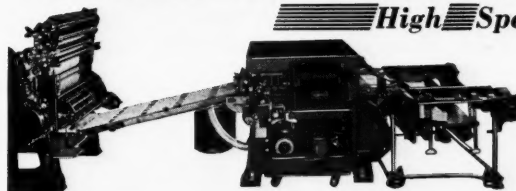
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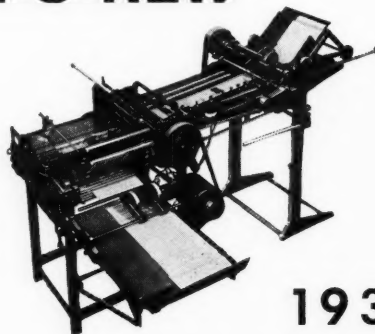
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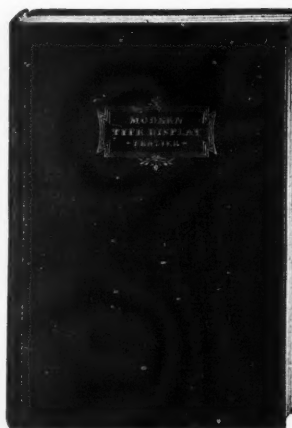
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87

Quality Printing with
TENAPLATE
ELECTROTYPES

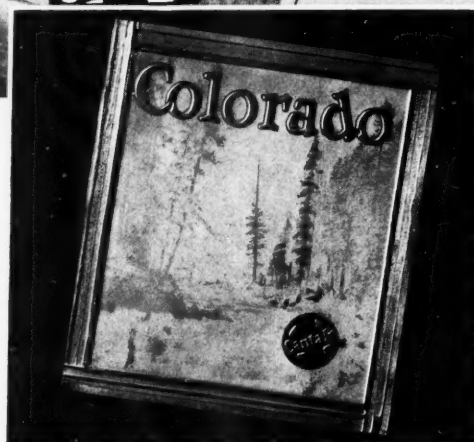


TENAPLATE molds make
 hard, durable shells
 with clean, sharp detail

So many factors contribute to fine printing that none can claim full credit for the production of a beautiful job, like the one shown here. Paper, ink, press, rollers, tympan, engravings, and human effort — each played a part; yet all this expense and preparation might have been wasted if the electrotypes had fallen down on the job.

At the end of the run the electros were ready for another. There was no breaking down, no weakening at the edges, no slurring of the type. The last sheet off the press was as clean and sharp in detail as the first.

Above, at the right, is the Tenaplate mold from which



the black plate was made. Its ability to take a perfect impression without spreading, creeping, or pulling resulted in a faithful reproduction of the originals, facilitating color register, and minimizing makeready on type, solids, and art work.

Tenaplate electros are more durable, because the contour of the mold results in a thicker metallic deposit at vital points... Ask your electrotypewriter for further details. If he can't supply you, write for list of foundries in your territory using Tenaplate.

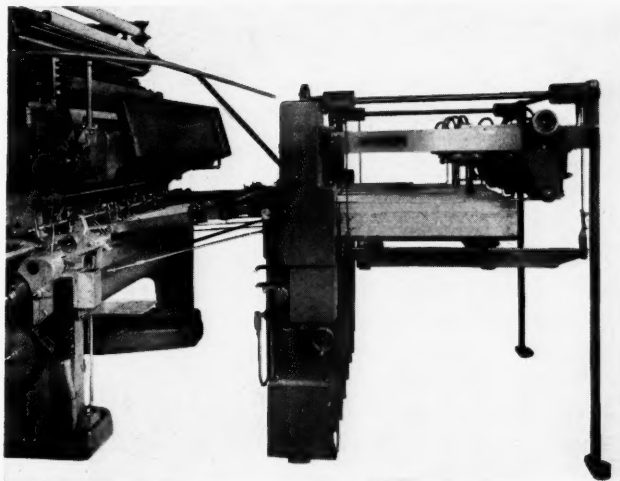


Set in members of American Type Founders' Stymie family and Kaufmann Bold. Printed from Tenaplate electrotype.

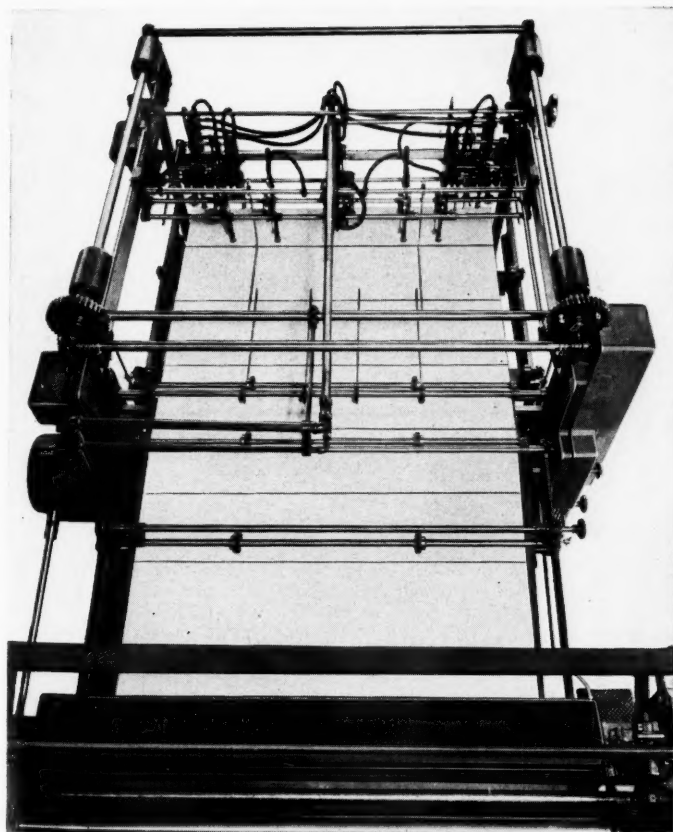
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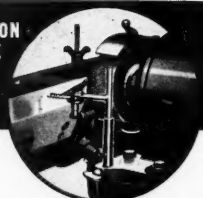
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18

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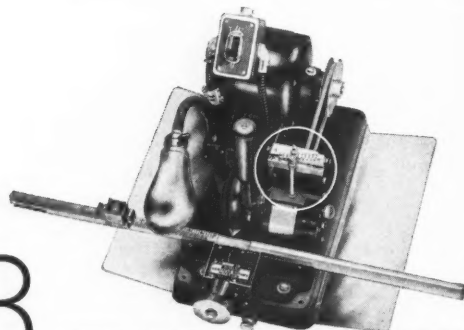
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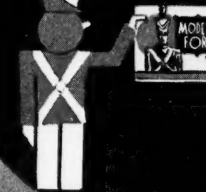
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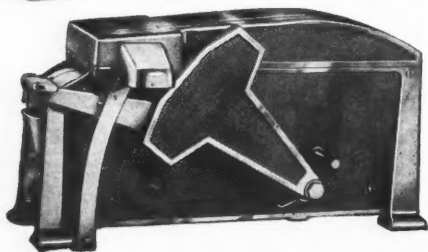
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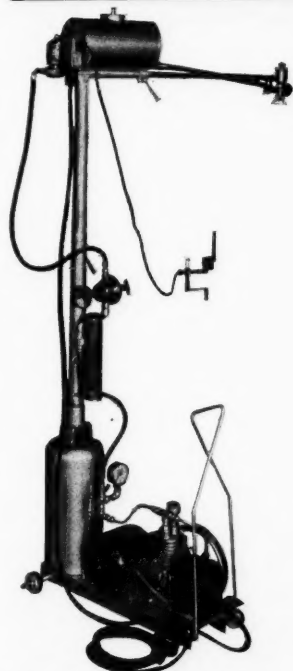
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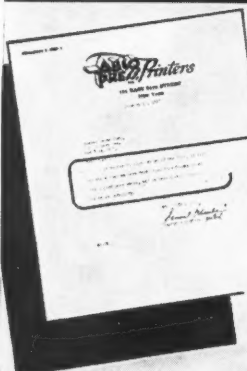
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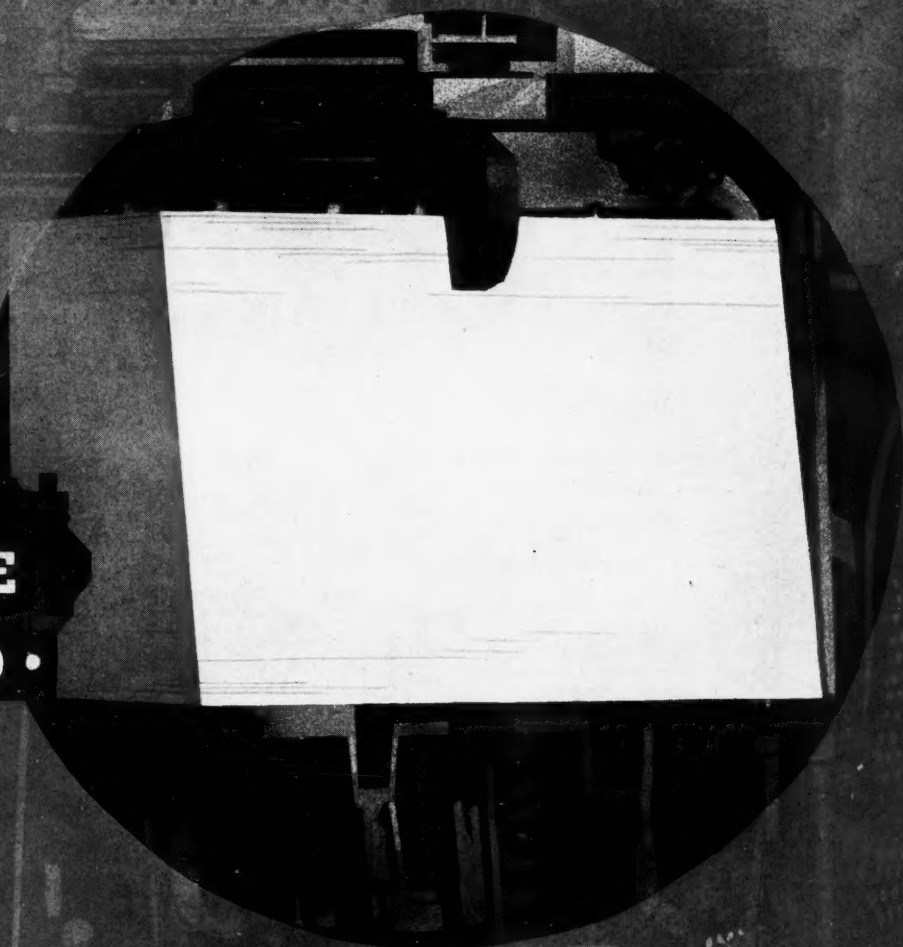
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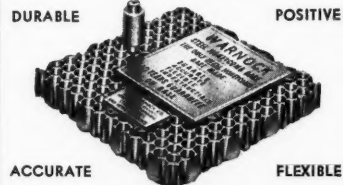
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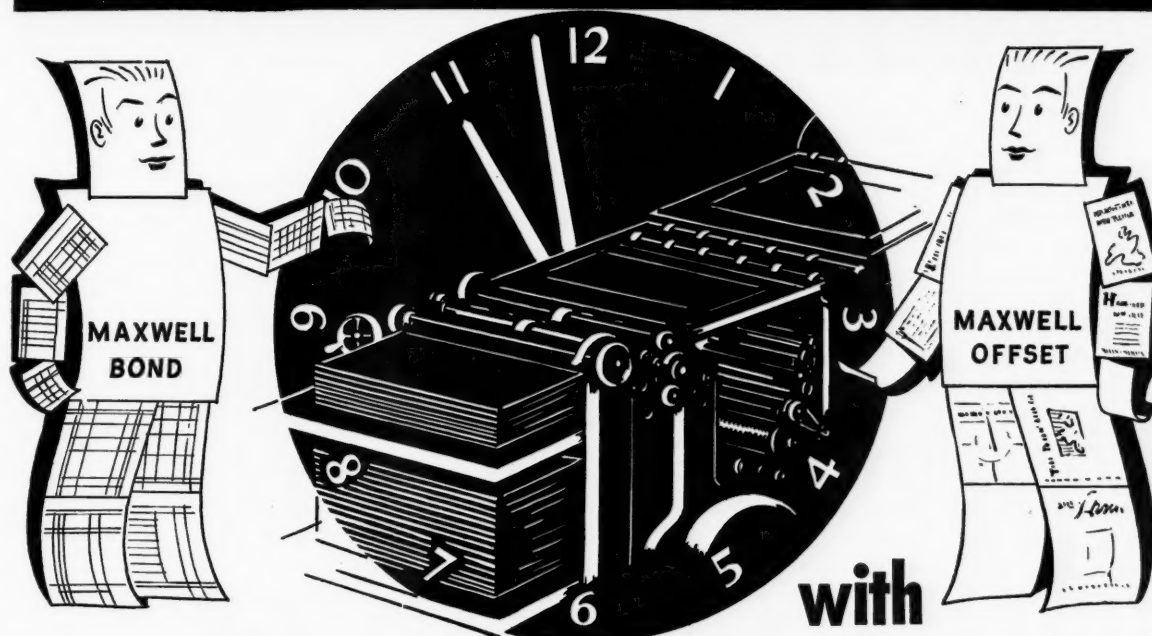
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The Inland Printer

Volume 100
Number 1
October, 1937

*The Leading Business and Technical Journal of the World in
the Printing and Allied Industries • J. L. FRAZIER, Editor*

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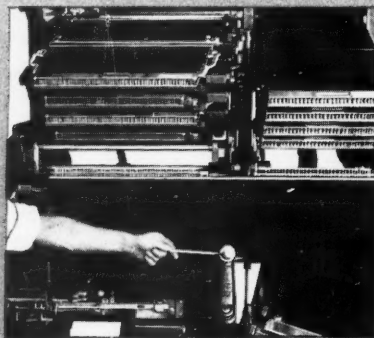
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One-Handle Control. On a four-decker equipped with four-deck side unit, one operating handle controls eight magazines—four main, four side.



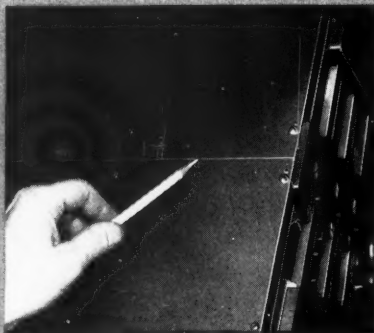
Thumb-Controlled Magazine Shift. The convenient switch shown above changes the action of the shift handle from the main to side magazines.

No. 7 COUNTERBALANCE

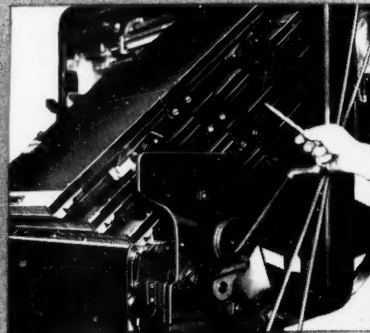


No Headaches. By counterbalancing weight of the four magazines, this simple mechanism insures ease of shifting from one magazine to another, and its simplicity insures trouble-free operation.

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